VOGUE

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LOOK LIKE A BEAUTY THIS SUMMER:
THE CHANGES,
THE FACTS,
THE FUN



RACY NEW FASHIONS FOR THE SUMMER-ACTION...
NEW WIT
AND LUXE
FOR THE
BEACH LIFE

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exclusive at $200

can depend almost entirely on just this kind of cool, calm costume. Its approach to fair-weather dressing is crisp, self-contained and ready at a moment's notice. Turned out in a remarkably wiltless French rayon, the easy-but-shapely dress slips under a minimal jacket with airy sleeves. Beige, blue or red, dashed off with scalloped black dots, sizes 12 to 40.

Women's Dresses, Fourth Floor

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MAY, 1964

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN
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PENN

COVER: Summer beauty *alla romana*—reflected in this face: sun-brown, apricot-warm, boldly-defined, alluring. Roman women are the great beauty-experimenters of the world, and the delight of make-up experts like Pablo, of Elizabeth Arden's Roman Salon, who did this make-up—using new Roman summer colours: apricot, orange, bronze, a touch of yellow. (The foundation is Elizabeth Arden's Sport Dark Pat-a-Creme, the lipstick, Copper Bronze.) The great Pablo himself is now here; his make-up, part of a celebration of Roman Beauty at Lord & Taylor. Hooded cotton beach shift: $65. Serendipity 3.

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Vol. 145, No. 9, Whole No. 2119
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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT GREENWICH, CONNECTICUT, AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. ELSEWHERE, $1.15. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

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THE RIPPLE OF A SUMMER EVENING AT BONWIT'S... Geoffrey Beene's giddy, glorious black dancing dress. It's shamelessly pretty, really, the way he riffles ruffles at the throat, swings a flutter of skirt from the skinniest black leather belt, then slashes the back above a row of prim little shoe buttons. A crinkly float of nylon cigaline for misses' sizes, 190.00 No mail or phone orders, please. In our Collection Clothes. It has... **THE BONWIT TELLER TOUCH**

BONWIT TELLER

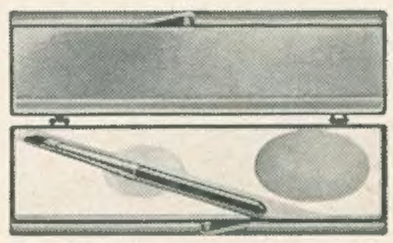
New York Manhasset White Plains Short Hills Philadelphia Chicago Oakbrook Cleveland Boston

Now you can brush-on shapely, natural looking eyebrows!



Revlon's 'Brow Beautiful'

Today, when makeup should make you look marvelous instead of 'made up', it's time to erase those hard, pencilled brows (they're anti-natural and all wrong). For a softer, subtler look Revlon created 'Brow Beautiful'. More believable *color* than any ever worn, it's a stay-put powder in a tidy cake (nothing to sharpen, nothing to break). The little wizard of a wedge-tipped brush puts *instant skill* in your hands! You can remodel. Fill in. Or extend where real brows end. The effect? So natural, you'll never risk *hard pencil lines again!*



5 subtle shades: Black. Grey. Dark, Medium or Light Brown. In tortoise-tone kit with brush.

New brush-on eyebrow color–does everything a pencil can, only softer!



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an exposition of
uninhibited
fashion ideas from
the great
designers of Italy—
on the
Sports Floor, Fifth,
Lord & Taylor

Emilio Pucci innovation:
wild and wonderful
scarf prints for his famous,
packable, silk jersey dresses.
This, two-piece, 145.00—
from his new collection,
designed just for
Lord & Taylor's Sports Floor



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Elizabeth Arden's

Pablo of the

Elizabeth Arden Salon in Rome

has created a new make-up

for international beauties.

Come see how Pablo's views

on eye make-up and

on the new ways to use rouge

could change your life!

On the Street Floor,

Lord & Taylor



Lydia de Roma

tosses a few
hand-embroidered flowers
on white cotton piqué—
and behold, the
season's most enchanting
dress, 70.00—from
a collection designed
just for Lord & Taylor's
Sports Floor, Fifth

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Amalfi opens the season
with shoes that bare the foot
by day—woven straws,
softest kidskins, all on the
important lowered heel.
These, from our collection
made in Italy in marvelous colors,
black and natural, too—
left to right,
20.00; 19.00; 17.00
Fourth Floor, Lord & Taylor

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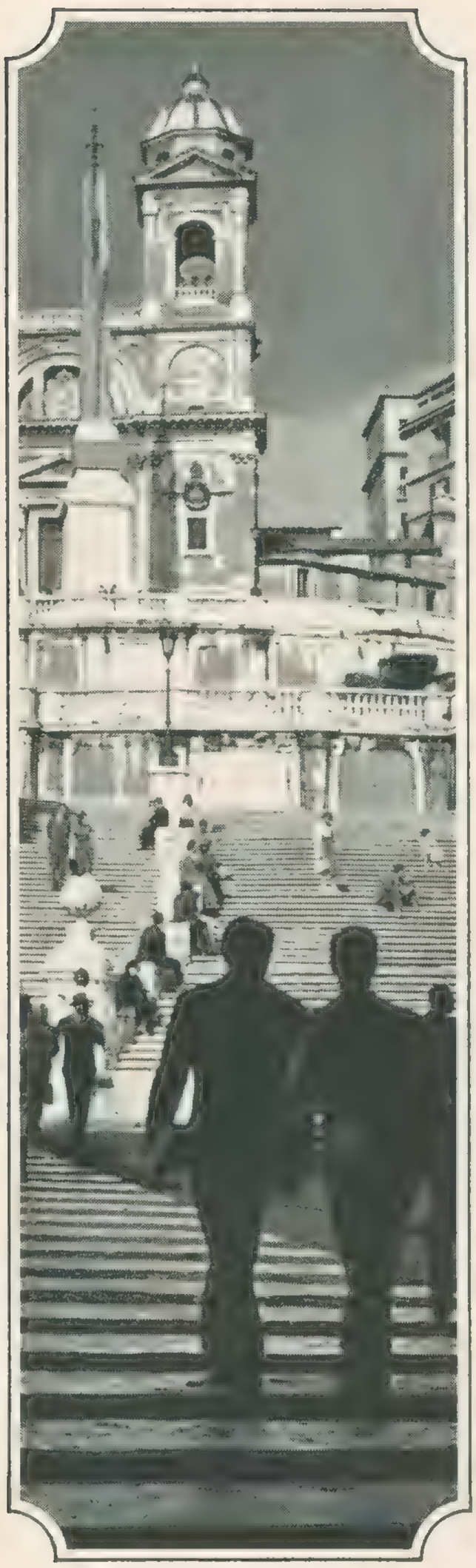
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plants giant daisies on a
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for the individualist—
in white with blue blooms,
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Lord & Taylor





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and put them in each drop of Galliano. Try a sip—of its bright, sunny flavor, the legend may seem very real. Galliano—the fine Italian liqueur that has discovered America.

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WALKING POWER—

the smoothest stretch under moving skirts



White pantie-girdle, right, with panels that smooth front and side. mould a sleek line under moving skirts. By Smoothie. Of acetate, nylon lace, Lycra. $10. At Franklin Simon.



Jot of white pantie-girdle, left, its front panel dusted with pink flowers. Perfect if you own a sleek stretch of thigh, need just a wisp of control here and there. By Treo. Of nylon marquisette and Lycra. $5. At Best & Co.

Long on control, a beige pantie-girdle, right, with the front and back panels cut on the bias for a smooth stretch and a natural line under slacks. By Venus. Of uncovered Lycra. $11. At Altman's.

JEAN-PHILIPPE SADRON





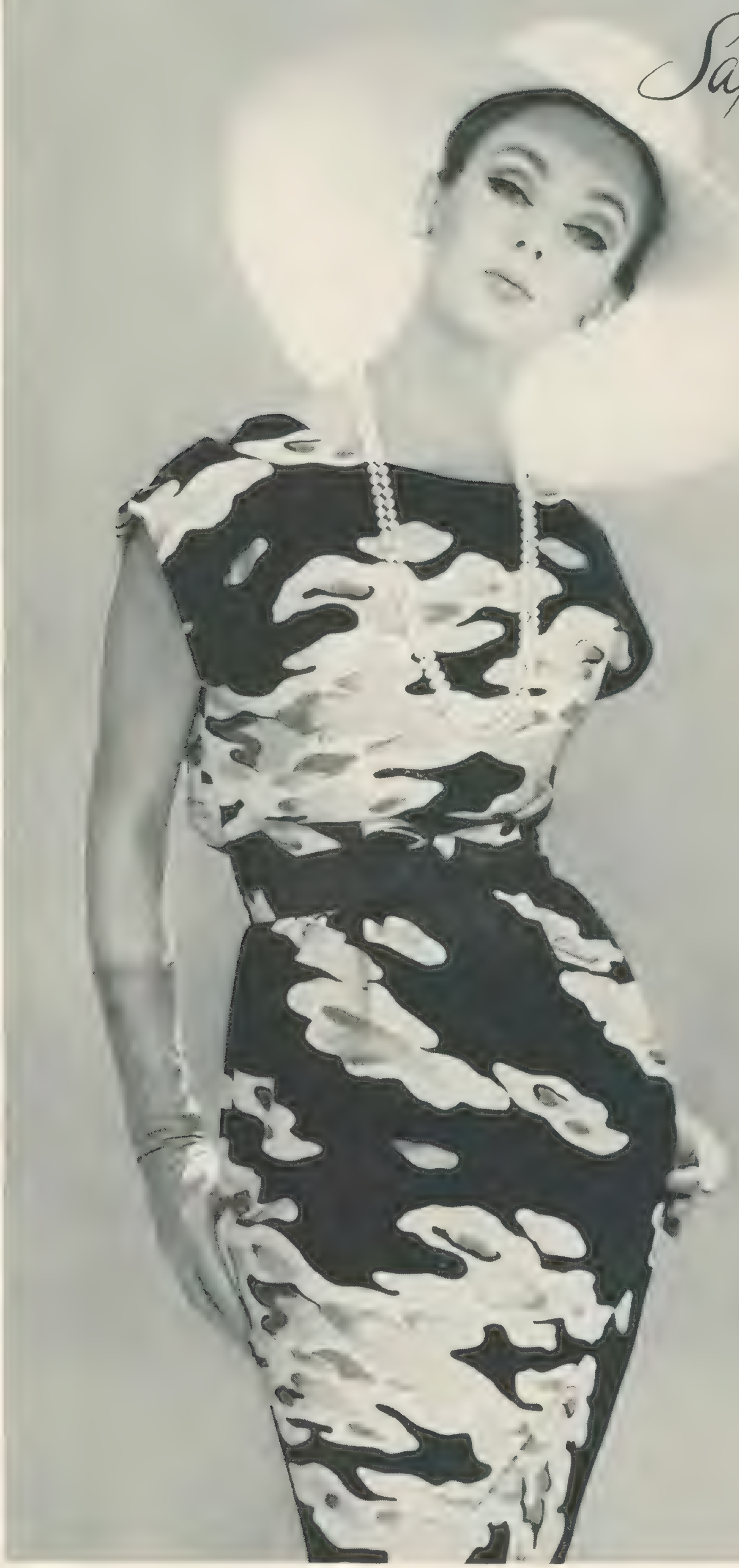
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to really make a change in my skin…
when no other cream ever has?"



A. Because 'Eterna 27' has brought such dramatic changes to women's skin, even skeptical scientists are impressed.

Q: "I've read so many wild claims about skin creams. Exactly what proof is there that 'Eterna 27' really works?"

A: Clinical reports, signed by some of the world's most eminent skin specialists, prove that it has brought dramatic changes in more than 6 out of every 10 cases tested. We make no wild claims. The facts speak for themselves.

Q: "What is 'Eterna 27' likely to do for me?"

A: It could make such a heart-lifting change in you that your whole outlook on life might be different! Every woman feels a deep psychic reaction to a dramatic change in her looks.

Q: "I'm over fifty. In all honesty, am I too old to get results?"

A: In tests on women up to the age of 88, the skin most in need of help usually showed the most remarkable response to 'Eterna 27.'

Q: "How soon can I hope to see a real change in my skin?"

A: 'Eterna 27' is no overnight miracle (you wouldn't believe us if we told you it was). It takes 40 days of faithful use for the maximum benefits to be seen.

Q: "Are there hormones in 'Eterna 27'?"

A: No, there are absolutely no hormones in this remarkable skin cream.

Q: "Will I need to use other creams, too?"

A: Happily, no. 'Eterna 27' also acts as a lubricator and moisturizer for the throat and face.

Q: "Isn't 'Eterna 27' rather expensive?"

A: Not when you consider the astonishing results it has brought to women all over the world. We believe it can do more for you than any other cream at any price. Its unique basic ingredient is patented for use by Revlon alone. Wouldn't you be foolish not to try 'Eterna 27'?

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Regal...breathtaking...inspired by the traditional splendor of La Scala, Milan's famed opera house. Gorham's new heavy-weight sterling design, pierced to lend a touch of airy elegance, is fifty-seven dollars the six-piece place setting, FTI.

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the magic of ruffles!

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memorable. Here, a superb

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gown and stole by Mollie

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The Peck & Peck Girl takes the high road to Scotland on B·O·A·C



Just six short hours on BOAC's direct jetliner flight...and you gain many more hours to enjoy all the charm and contrast of Scotland. Another direct route to a carefree holiday: the stay-fresh talents of these two seasoned travelers in miracle muss-free fabrics.

Left: Young two-piece simplicity in smooth sharkskin. In white with lilac braid rosettes, or in two tones of pale blue or blush pink. 8 to 16, *25.00*

Right: Jr. costume of lighthearted seersucker Dacron® polyester/cotton in city-dark stripes. Under the young double-breasted blazer, a short-sleeve dress with corded waist and permanent pleats. Brown/black or olive/navy, 5 to 15, *40.00*



Arrival on BOAC Rolls-Royce 707 Jetliner at Prestwick Airport, famous free-port for fabulous buys in Scottish cashmeres, woollens, accessories and souvenirs.

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Picturesque 600-year-old Preston Mill in East Lothian, now under the National Trust and still in daily operation.



Historic Culzean Castle in the Burns country of Ayrshire, where the beloved "Rabbie" wrote his immortal poems.

For the Peck & Peck Girl.....

From the moment BOAC's nonstop jetliner lands at Prestwick, a tour (arranged by BOAC, of course) takes you over Scotland's storied countryside of moors and heather, with time out for memorable stop-offs to visit historic castles and tiny centuries-old villages.

Beautiful beaches abound on the balmy west coast of Scotland.





...Scotland begins with B·O·A·C

At far left: This cool, summer-pretty sheer to change into *en route.* A long torso look is achieved by very fine tucks all down the front, releasing into soft fullness. Dacron® polyester and cotton in a red or blue geranium print on white grounds. Optional sash. 8 to 18, *35.00*

Above: Two easy swimsuits from our Surf Club Collection. Print triacetate/nylon top, joined to a solid-colour boyleg in knit nylon/Spandex,® 8 to 16, *24.00* Allover print in a pleated-skirt blouson, 10 to 18, *26.00* Both swimsuits come in white/black, white/red or white/blue.

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For Mother's Day,
Jill's shower,
bon voyage for Jane.
That's three.

I can show you
what's in mine
because I bought
an extra one
in Carnegie Pink
for me.



See? A Hattie Carnegie hat box of Powder for the Bath *plus* a $5 size of that Skin Perfume you smooth on after toweling (it works wonders while you're still warm and dampish), *both* for $5! The puff is a lamb. The powder's so fragrant. I feel remarkably smart for choosing these satiny, ribbony gifts: Carnegie Pink for Mother's Day, Carnegie Blue for Jill's "something blue," and Four Winds for Jane to sport in St. Tropez. (I tried a spray of all three of them and could hardly make up my mind.) Imagine, a $10 value for $5*! But only this once to introduce Hattie Carnegie's new bath powder. What I really think is that I should have bought five. **Plus 10% Fed. tax.*

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Cadillac Motor Car Division • General Motors Corporation



Fur by Reiss and Fabrizio

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Here are stockings made from a totally unique kind of nylon. They fit as none you have ever known. Smooth. Exacting. Constant, with no letdown, no looseness even after hours of wear. Flattery? It's something to see. Non-sheen. Non-shadow. True sophisticated subtlety. And stockings of "Cantrece"* nylon look and are different from all others. Wear them once —you'll never give up the luxury. But these stockings are so new, there are still too few for all. So hurry. Look for them at your favorite store.

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...go places
...do things...
here...there...
everywhere!









AND YOU'RE MAD ABOUT

...a clear
radiant skin...
luminous, fresh
complexion...
young,
sunlit look!







DON'T GO OUT WITHOUT

...this all-in-one
make-up...
perfect for
quick touch-ups...
or over
a foundation...
or as a complete
make-up!







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Trust TIZ—Your hairdresser does!

FOR THE SHINING YOUNG LOOK OF FASHION

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Shirt of "Flair stretch," a 100% Avril rayon fabric by **STEINTEX.** Shirt in size 8-18, about $17. Turquoise-orange or emerald-royal print. Coordinated pant about $15, woven of 50% Avril rayon/50% Fortrel® polyester. Lord & Taylor, New York; Filene's, Boston; Bramson-Weathered, Chicago; J. W. Robinson Co., Los Angeles; Burdine's, Miami; Kaufmann's, Pittsburgh.

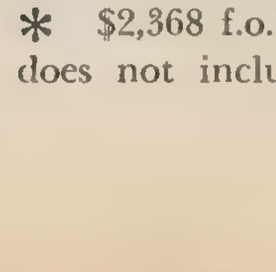
See the Mustang and ride Walt Disney's Magic Skyway at the Ford Motor Company's Wonder Rotunda, New York World's Fair



Ford Mustang Hardtop with Vinyl-Covered Roof

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This is the car you never expected from Detroit. Mustang is so distinctively beautiful it received the Tiffany Award for Excellence in American Design . . . the first time an automobile has been honored with the Tiffany & Co. Gold Medal. Mustang has the look, the fire, the flavor of the great European road cars. Yet it's as American as its name . . . and as practical as its price—just $2,368 f.o.b. Detroit . . . and we're not fooling! This price includes these luxury features that are either not available or are available only at extra cost in most other makes of cars: bucket seats, padded instrument panel, full wheel covers, all-vinyl interior, and wall-to-wall carpeting.

$2,368 f.o.b. Detroit also includes, as standard equipment: sports steering wheel, 3-speed manual transmission with floor shift, cigarette lighter, front arm rests, two automatic courtesy lights and glove box light.

* $2,368 f.o.b. Detroit is the suggested retail price. It does not include, of course, destination charges from



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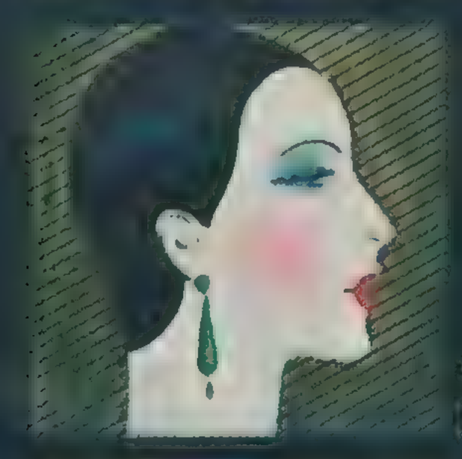
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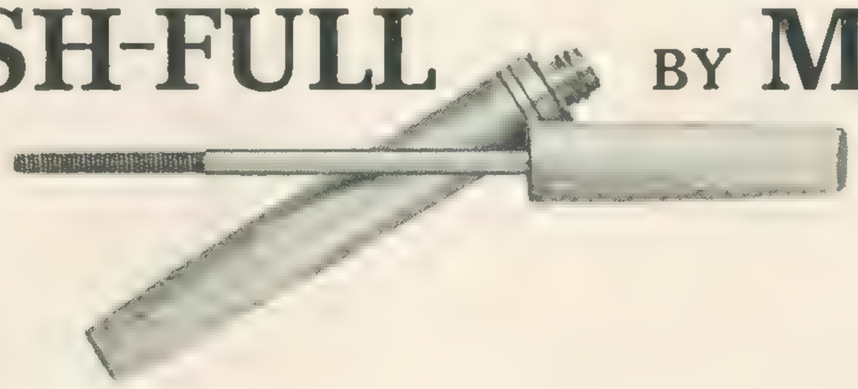
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DISCOVER THE PACIFIC TODAY

Tokyo/Hong Kong/Hawaii



by Peter Griffith

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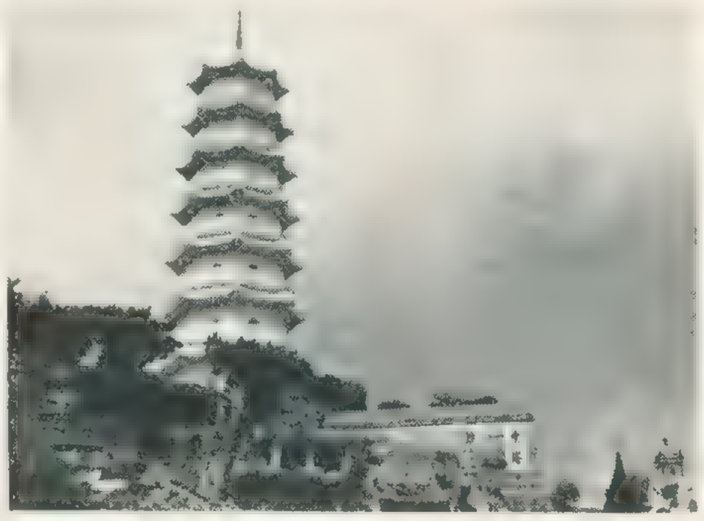
Calm Center in Tokyo's Whirl

From your room at the Tokyo Hilton you view the roof-tops of Tokyo. You have a tranquil haven in the new Akasaka district, the neighborhood of fabulous night clubs and Japanese tea-houses. But hop a cab, and in five minutes you're on the bustling Ginza.



Go no farther than the hotel's Japanese Garden to have tea in the gracious manner. Just beyond, visit the famous Hie Shrine on Sanno Hill, home of Tokyo's protecting deity since feudal times. Then back to the hotel to relax in the swimming pool or the Japanese steam bath. Sample Oriental delicacies in the Japanese restaurant—or superb Kobe beef in the Keyaki Grill Room.

You're bound to want at least one evening out, for Kabuki theater and the exciting night life of Tokyo. But you'll find that even here, in the night club capital of the world, the Tokyo Hilton's Star Hill Club is



already famous for superlative service, food and music. Speaking of clubs, don't forget your golf sticks. The courses around Tokyo (and around Hong Kong and Kahala) are some of the finest in the world.

Rooms at the Tokyo Hilton start as low as $10 a day single, $13.90 double.

Highspot in Hong Kong

The Hongkong Hilton towers over the heart of the fabulous city they call the Pearl of the Orient. Its 25th floor Eagle's Nest Supper Club gives you a breathtaking view of the harbor . . . then you can explore it in the hotel's own 110-foot brigantine—and cruise to a quaint Chinese fishing village with the fine old Scottish name of Aberdeen. Just a few steps away from the hotel is the famous tramway to Victoria Peak, highest point on Hong Kong Island.

You'll find the Hongkong Hilton a fascinating blend of East and West. The Steak House is staunchly American, the Jade Lotus Room richly Oriental. The food is perfect of its kind. There's an Oriental Garden, a Dragon Boat Bar, an exotic underground bar called The Den . . . and an 80-foot swimming pool.

Hong Kong, as you know, is one of the great bargain shopping centers of the world. Fifty of its finest free port shops have branches right in the Hongkong Hilton's air-conditioned arcade. You'll find everything you can think of—and probably a lot more.

Expensive? As little as $10 a day single, $14 double.

Sunshine Stopover in Honolulu

On your way to the Orient, or back, or both, break your journey at the Hilton Hawaiian Village. (You can stop over on most airlines.) It's the world's beachiest hotel, on sweeping, secluded Duke Kahanamoku beach at Waikiki. And catamaran cruises, outrigger canoes, water-skiing, surf-boarding and skin-diving are only part of the fun.

The Hilton Hawaiian Village is also a gourmet's paradise, with exotic cuisine and entertainment in its Oriental, Polynesian and international restaurants and night clubs. You can live in a lanai right on the beach, or in a soaring, air-conditioned tower, with breathtaking views of Diamond Head and the ocean from your terrace. All this . . . and all of Honolulu to explore as well. And rates starting as low as $14 a day single, $16 double.



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COAST TO COAST

VOGUE'S READY BEAUTY

Splitting hairdressings

Is there a difference, biochemically and physiologically, between male hair and female hair? No, say the hair doctors. Yes, says one maker of hairdressing cream, who believes in this so strongly that he insists on making his aromatic hairdressing in two versions—one for men, one for women. We don't feel equipped to referee this variance of opinion. What does seem logical to us is this: a woman's objective in a hairdressing might be substantially different from a man's. She, more likely than not, would want her hair control invisible, whereas men—some that we've observed, anyway—seem to rather like being all glossed up. She might prefer one fragrance—he, another. Duon's Incomparable, the hairdressing in question, comes in two versions, prepared for both predilections. We found them equally enchanting—greaseless, controlling, interestingly fragrant; the *smallest* touch of either will improve hair's deportment tenfold. The woman's Incomparable includes among its virtues rose, lilac, and jasmine perfumery from France. However, in a pinch we wouldn't be averse to our hair spending a day under the regulation of the masculine Incomparable, scented with Spanish cologne. Both versions, handsomely entubed, at beauty salons.

More on "cosmedical" necessities

Since, as we reported in a recent issue, dermatologists generally concur that oil in the bath is important to skin health—a "cosmedical" necessity so to speak—we are delighted to report in this issue that the agreeably intoxicating flavour of Houbigant's Présence perfume has now been captured in a bath oil. A golden liquid, power-packed, it requires only a few drops—sprinkled on the water, as most fragrant bath oils should be, *after* the tub is full and the tap turned off—to offset the drying effect of soap and water, scent the body and the bathing room deliciously, and generally feed one's psyche. "Cosmedical?" Présence Bath Oil may be. Surely its employment enhances one's Présence of Mind.



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Vera reels in the Flutterby with an A-line. And a whole school swims around you in waves of cotton piqué. Slip into it. Zip up the back. Are you fishing for compliments? Black, beige, coral or navy on white. Sizes: 8 to 16, about $15.00.



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See Vera's Swim and other catches at these nice stores: J.W. Robinson, Los Angeles; Joske's, Houston and San Antonio; Burdine's, Miami; B. Altman & Co., New York; John Wanamaker, Philadelphia; Joseph Magnin Co., San Francisco; Joseph Horne, Pittsburgh. Prices slightly higher on the West Coast.

Blouses, scarves and linens by ®Vera

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On whose magic carpet?

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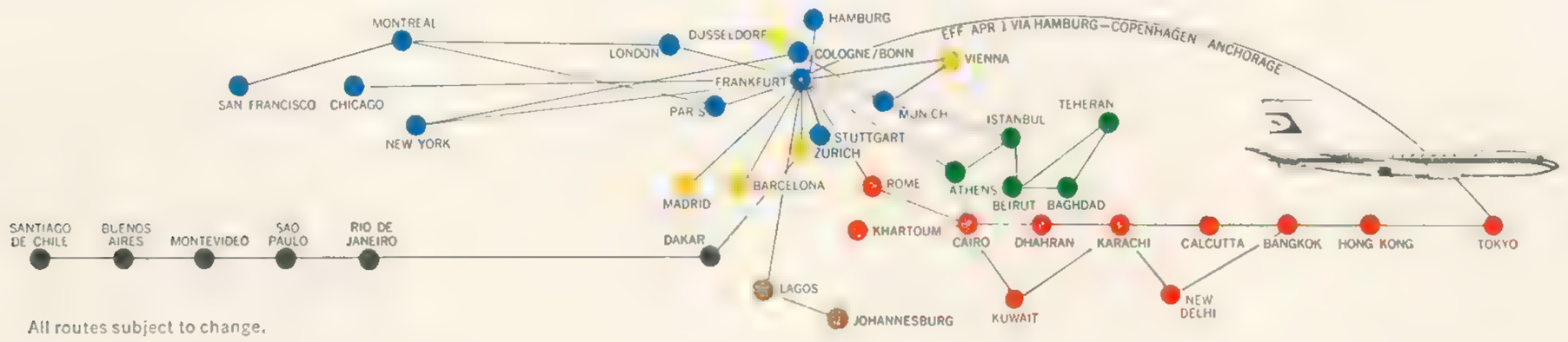


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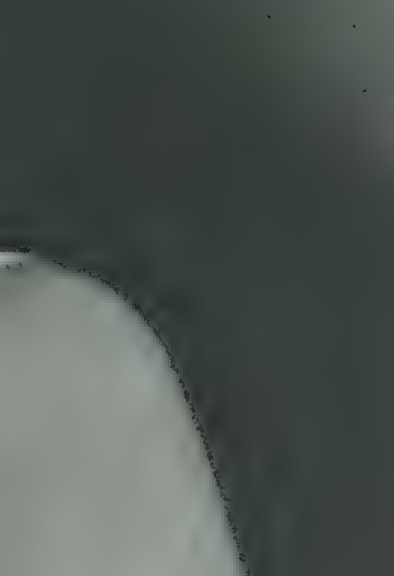
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movies

BY JOAN DIDION

The Cool World, "extreme artlessness"

When I was in college and longed to live the literary life, I seemed always at a helpless disadvantage with those more liberated spirits who considered my concern with punctuation frivolous and my enthusiasm for Henry James a sellout to the English Department. I can still hear the scorn in one young man's voice as he interrupted a colloquy on "Come Back to the Raft, Huck Honey" to pass down the last word on me: "The trouble with you, Didion," he said (it was one of those sets in which people said things like "the trouble with you, Didion"), "is that you admire the pro*fess*ional."

I still do, which leaves me at rather a loss with a movie like *The Cool World,* in which the absence of technique is so pronounced as to raise some doubt as to whether Shirley Clarke, who directed it, had ever before seen a movie. (In fact we know she had, because she also directed, if that is the word, *The Connection.*) Such movies as *The Cool World* and *The Connection* and John Cassavetes's *Shadows* make up a genre of their own, a genre which suggests the most primitive and enthusiastic days of literary naturalism. What these movies share is an intense and generally sentimentalized preoccupation with social problems, an insistence upon the real look and real sound and real faces of the city (if you happen into a theatre and see a lot of extra faces on the screen, just looking real and responding to the real beat of the real city, you pretty much know you're in for it), and an artlessness so extreme that it approaches a cult. In their fervour to catch the real sound of the city, these film naturalists frequently obscure the dialogue to such an extent that the effect is that of a jammed "Voice of America" broadcast. Their routine technique for photographing the real look of the city is to pan shakily and dizzily along a street, a mode of film-making which induces the same physical nausea which accompanies the home movies of less accomplished hobbyists. It is artlessness in that word's most fundamental sense, and it would not be worth mentioning if it did not seem almost willful, the result of some misapprehension about the rôle of artifice, some even larger misapprehension about the relative importance of content and form. One's heart in what is popularly considered the right place is not enough in this world, not ever.

The Servant, "great possibilities, great failings"

Joseph Losey's *The Servant* is a movie of great possibilities and great failings, and the failings seemed to me to be Losey's. As director he had a strong idea with which to work, that of the corrupt relationship between a monumentally weak young Englishman and the man he hires as his servant. He had, moreover, Harold Pinter's intelligent if diffuse script; he had, in James Fox and Dirk Bogarde and Sarah Miles, a strong cast. Somehow all of this gets lost in a welter of technique, much of it misguided. Losey has been much approved for his "economy," for example, but there must be a more economical way of indicating that the action has moved to a country house than by panning repeatedly and interminably over several acres of grounds; there is throughout *The Servant* a kind of camera-work generally described as "dwelling lovingly upon" which is at best an indulgence and at worst mindless.

What a Way To Go, "a million and a half a laugh"

What a Way To Go is supposed to have cost six million dollars, which averages out to about a million and a half a laugh. Its genesis is easy to imagine: you got Betty Comden, you got Adolph Green, and they've got this party routine about old movies that'd break you up. What's more you got Shirley MacLaine, and let's say she's got *five husbands.* So plus Comden and Green and their scream of a routine and Shirley MacLaine you got Newman, Mitchum, Dean Martin, and Gene Kelly and throw in Dick Van Dyke. Plus you got Shirley on the couch telling it all to Bob Cummings in big spectacle sequences. So you got singing, dancing, spectacle. How can you miss? You can.

books

BY JEAN STAFFORD

The Plant, The Well, The Angel, "sharp-eyed irony"

Despite the encroachments of Western contemporaneity with its alien tastes, there remains in Greece the basic Greek experience. That is to say, the Greek, whatever the degree of his sophistication, is myth-ridden, earth-conscious, and contemplative of the upper air. Vassilis Vassilikos, a Greek just thirty, makes a gleaming début into English with a trilogy of novellas, *The Plant, The Well, The Angel* (Alfred A. Knopf), that demonstrate the emulsion of history and myth; realities confronted in the present time are but shadowed or illuminated by the oblique light of ancestral memory.

The Plant, a satirical fantasy, opens with a parody of Genesis: "In the beginning was chaos.... Until one day a sombre Landlord appeared, with sunglasses and briefcase in hand." Within five months, this latter-day creator, using the cheapest material and the most inept labour, has put up an apartment building which begins to decompose as soon as the tenants have moved in. The disgruntled lessees predict that the whole thing will collapse with the first earthquake. However, it is not an earthquake that almost demolishes it but a plant. Lazaros, a student at the agricultural college who lives with his parents on the seventh floor, steals this plant from a garden in the old part of the city; he is not sure of its identity, but whatever it is, it grows exuberantly, and, in time, becomes a tree, or, rather, a forest of many trees generated by the tirelessly fecund mother plant. Lazaros is enthralled and confines the vegetable creature to his room like a secret mistress. But when his parents go away for the summer, he gives it its head and it takes over the whole apartment, sheathing the furniture in an integument of green, penetrating the floors, pushing against the ceiling so that the plaster falls. Struggling to reach the sky and to reach the earth, it creaks and shudders and shakes the other tenants in their beds. Alarmed and mystified, they convene to discuss this invisible, audible energy. A high-school principal lays the blame on Satan and distributes New Testaments free of charge. A retired brigadier general blames antinational forces. A cattle dealer declares that a prodigious snake is coiling through the house. A neurologist diagnoses mass psychosis and hands out tranquillizers.

Eventually, the improbable arboretum is discovered and eradicated. Disconsolate in his bereavement, Lazaros wanders to a hill where the Acropolis and a monastery and old castles stand and there he vows never to return to the monotonous monsters of soulless concrete and steel. Among them he can know nothing but humiliation and defeat as did his valiant plant-mistress, so he will go naked into the sun, far beyond the poles of the Public Power Company, to some region of pure light. So ends his legend. The practical reader knows that in all likelihood Lazaros goes home and eats fish with his parents; but who knows? Perhaps he *is* absorbed by the sun.

The Angel is in the form of a letter written from Heaven by a recruit in a candidate school for saints. Life in Heaven is no bed of roses; the newcomers are hazed by the upperclassmen; the school God and His faculty are strict. The candidates are issued wings (labelled "Made in U.S.A."); when they have got the hang of flying they will go out to patrol the skies where Satan and his brilliant trainees eternally lie in ambush. Beneath the barracks-room humour, there runs an undercurrent of restless woe. Unworldly on earth, the letter-writer is still dissatisfied and he will not be at peace until he has achieved the empyrean. Like Lazaros, who must be united with the sun, he must be united with the perfect light of some unimaginable sphere. Only when they have been disencumbered of human memory and logic can they be free.

Vassilikos' originality lies in the ability of his sharp-eyed, ironic Greek intelligence to clothe Man and his habitat in modern dress but not to disturb the patina of antiquity. He has read Kafka, surely, but he took in the ancient mysteries with his mother's milk.



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theatre

BY ELIZABETH HARDWICK

But For Whom Charlie, "querulous"

The years have left S. N. Behrman in a querulous mood. His light, romantic comedies of the 1930's, played with a special grace by Ina Claire and others, were charming, if hardly strong enough to last beyond their season. His new play, *But For Whom Charlie,* is the third offering of the Repertory Theater of Lincoln Center. It seems to me unattractive, artificial in the worst sense, and without any particular point. Behrman appears to be somewhat gratuitously sore at Eugene O'Neill and Sinclair Lewis, two men, not the dearest of husbands or fathers, who are brought to mind by the plot and dialogue. There is an irritable bit about Hemingway and the bullfighter's "moment of truth." It would be hard to count the number of laughs had at the expense of chamber music. The musician in the play is a lout; the novelist is a tiresome man, apparently meant to be "wise."

Behrman's plays have nearly always had to do with glossy people. What could be more engaging, up-to-date than a rich young man giving his money away through a Foundation? Where there is money to be given there will be people eager to be given to. This, roughly, is the subject of *But For Whom Charlie.* There is very little to be said for the execution of the idea, if it is an "idea."

Certain footnotes about the production stay in my mind. The acting was undistinguished, when it was not downright bad. Salome Jens, one of the stars, gave a performance that echoed in my mind like a tune heard before—identified at last as a reminder of Geraldine Page in *Strange Interlude.* David Wayne, doing his second "old man" for the Repertory Theater, is not my notion of an interesting actor. But the most abiding mystery of the evening has to do with Jo Mielziner's setting for the Foundation office. Was he making some conscious or unconscious comment upon the taste of Foundation directors? It is hard to believe that a man who would endow a study of the French writer, Chamfort, among other cultural charities, would want to be found in those swollen beige armchairs, or be eager to mix a drink at the efficiency bar, or live for a moment with the atrocious "art work" on the set. The furniture seemed to have come from one of those "terms arranged" stores on West 72nd Street and the piece of "sculpture" might well have served as the elephantine base for those hideous lamps, sold in pairs, to be found in the same sort of shop. Perhaps this was one of Mielziner's little jests. It is hard to know.

The Blood Knot, "extraordinary intensity"

A word about *The Blood Knot,* by a young South African writer, Atholl Fugard. This is a two-character play, performed off-Broadway with extraordinary intensity by James Earl Jones and J. D. Cannon. The play is much in debt to Harold Pinter, but it is more explicitly a social drama, in this case a drama of race. The fact that it is more explicit is not entirely in its favour, nevertheless *The Blood Knot* has a good deal of dramatic interest. In it, two men live in one of those shacks that seem to be underground. It is as if parts of mankind, almost without their awareness, had been pushed into a permanent bomb shelter. No doubt it is the end of nature, the withdrawal of the sun and the air that make this kind of no-exit setting so terrifying. Pinter's repetitive dialogue, which the present play echoes without complete success, is the perfect language for this enclosed world. In *The Blood Knot* the two characters, brothers of mixed parentage, one with white and one with black skin, are equally submerged. The only reality of which they can be sure is colour. That alone retains its absurd, stubborn life.

VOGUE, May, 1964

SOMETHING REALLY GOOD TO EAT

Vogue's address book of special shops for special foods in New York

WILD STRAWBERRY PRESERVES (*fraises des bois*). For all of the obvious reasons and places (breakfast, dessert, Swedish pancakes, et cetera). Picked in the Carpathian Mountains, the berries are shipped to England and transformed into the most fragrant of all preserves. For one pound, $1.19 plus postage. Minimum mail order, $5.
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Rohrs, 1604 Second Ave., near 83rd St., N. Y. 28. BU 8-5968.

MUSHROOM CHIPS (instead of potato). They are fragile little things, cultivated mushrooms, to be exact, sliced thin, then toasted and vacuum-packed in jars. Good idea to heat them slightly just before serving. The price of a two-ounce jar is $1.10. Minimum main order, three jars plus postage.
Bloomingdale's, Lexington Ave. and 59th St., N. Y. 22. PL 2-1212.

SEA SNAILS are just one example of the kind of fish to be found swimming around at Campanile's, where service and recipes accompany each purchase. Calamary or squid becomes even more special when stuffed with parsley, bread crumbs, bacon, and orégano before frying; a pound, plenty for four, is $.50. Sea snails are $.45 a pound, razor clams, $.45 a pound. White bait is here, too, and red Maine shrimp, and, and, and . . .
F. Campanile, 211 East 59th St., N. Y. 22. Ask for Vincent. EL 5-3126.

SHERRY WINE VINEGAR. A salad is as good as its dressing, Victori's Sherry Wine Vinegar takes good care of the vinegar half. Produced and bottled in Jerez, Spain, it is fragrant and mild enough for fruit salads. The bottles are pleasingly wine-sized, twelve ounces for $.75 and twenty-four for $1.45 plus postage.
Casa Moneo, 218 West 14th St., N. Y. 11. WA 9-1644.

FRENCH OLIVE OIL is always good, but James Plagniol's is even better. It looks terrific, even before you see it; the quart can is bright blue with gold medals, awarded ever since 1889. The price of one quart is $3.35 plus postage.
Fraser Morris, 872 Madison Ave., near 71st St., N. Y. 21. YU 8-6700.

WHOLE FRUIT RELISH. Not like any *we've* seen before: whole fruits, cherries, citrons, apricots, figs, peaches, plums, and surprise pieces of pumpkin, are all packed in a mustard-flavoured syrup in a little bucket-shaped, hermetically-sealed can. Guaran-

(Continued on page 74)



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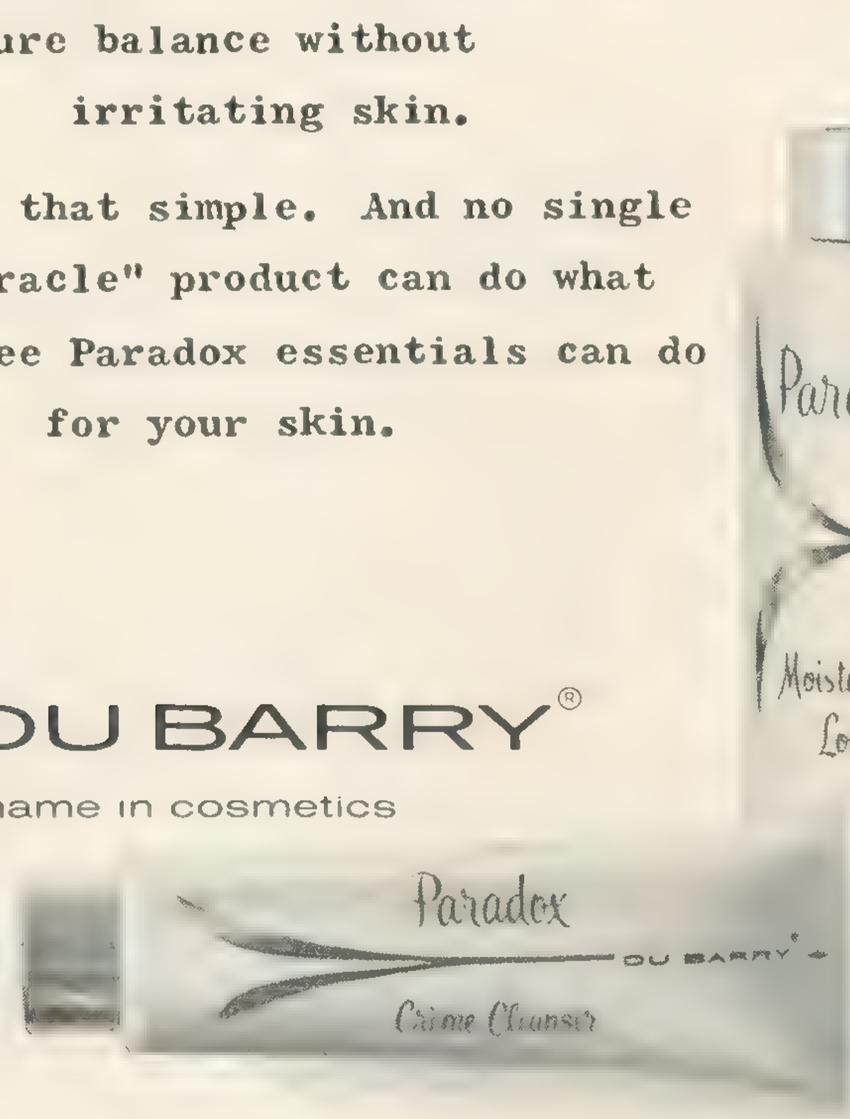
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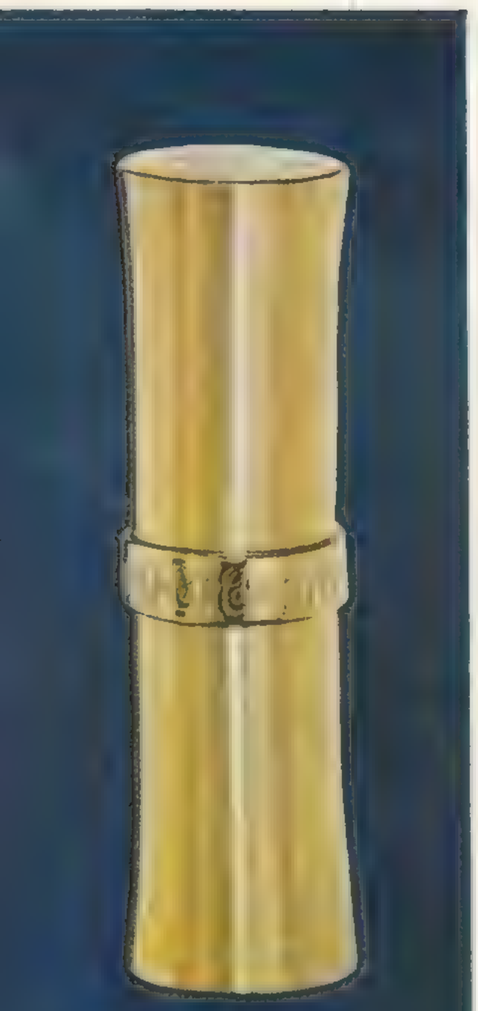
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A tip to the woman who wears my clothes: no wrist watch can look right with everything. But this one comes closest.



I'm Bill Blass. And the watch is called the Chameleon. I found it shining in the tall grass around 57th and Fifth. (Found out later it shines at great jewelers throughout the country.) Here, by itself, you see the handsome, round face. Maybe you can see what a good, elegant height it has. Can you see how its pure and simple good looks go right along with the feeling of my clothes? The daytime things? And anything else you might wear a bit of gold with? Now picture this. This pure, simple watch on a snuff-coloured alligator band worn with spanking white linen. Or on a band of apricot shantung with smoky pink tweeds. Or on white satin worn with a silk crepe slink. Or on creamy kafalope with one of my natural pongees. All of these are real possibilities. The Chameleon comes with a whole wardrobe of quick-change straps. They're actually easy-tapered bracelets that slip instantly through the base of the watch. Seeing the Chameleon with all its straps gave me the idea of doing bangle bracelets to match. The straps come in just about every colour and texture you could dream up. Great colours. Brilliant. Muted. True. Offbeat. And textures. Calf, kafalope, satin, reptile, shantung... even nice plain 14K gold. (Can you see why it's called the Chameleon?) Its accuracy? It's a Rolex. Which is kind of a synonym for accuracy. I should know. I own one.

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SOMETHING REALLY GOOD TO EAT

(Continued from page 63)

teed to do things for shrimps tempura, and who knows what else. The original recipe came from Cremona, Italy; the price is $1.49 for a thirteen-ounce can. Minimum order, $5 plus postage.
Trinacria Importing Company, 415 Third Ave., near 29th St., N. Y. 16. LE 2-5567.

ISRAEL PITA BREAD is one of forty different kinds of bread at Zabar's. Among the other thirty-nine: Syrian, French sour dough, Scandinavian, corn meal, *baguettes* from France, and nearly black Russian pumpernickel. Breads bigger-than-a-bread-box (and not much smaller than a telephone booth) are displayed just for fun; but there are sensible sizes, too. All the breads are so well-packed, they will keep up to four days. Minimum order, five pounds.
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HUNGARIAN FISHERMAN SOUP. (*Szegedi Halaszle.*) Carp, shad, and pike are caught in the river Tisza, and the result is an inland answer to bouillabaisse. The soup is Hungary's finest—the first imported here since 1939. A one-pound can for $1.59 will serve two. Minimum mail order is three cans which cost $4.90 plus postage.
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FROZEN QUAIL, cleaned, tender, and almost ready to serve. Defrost, split them, dip in egg and bread crumbs, sauté in hot butter for ten minutes, and serve with wild rice and "21" Sauce Maison. Each bag housing two birds, wild rice, and the sauce costs $12. A four-bird package is $19.50 plus freight.
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Cheese of All Nations, 235 Fulton St., N. Y. 7. RE 2-0752.

CHERRIES JUBILEE. Amarena cherries grown and packed in Italy by G. Fabbri, Bologna. Pitted sour cherries, packed in their own syrup tinged with liqueur and bitter almond, arrive in urn-shaped, Delft blue-and-white, ceramic vases, with plastic ladles to scoop out the cherries. (Heat and serve, or add cognac to the hot fruit and serve flaming.) One pound, eight ounces, $6.50 plus postage.
B. Altman & Co., 34th St. and Fifth Ave., N. Y. 16. OR 9-7800.

TISANES. Among these more fragrant, soothing herbal teas are lemon verbena from France at $8 a pound and $4.10 a half-pound. Hungarian camomile tea, $4.30 a pound and $2.30 a half-pound. German linden tea and German peppermint tea each $2.60 a pound. A pinch of mint added to any of these tisanes gives lightness, and even more fragrance. Minimum order in New York is $2; outside of New York, $3, both plus postage.
Goodman Pharmacy, 1634 Second Ave., near 85th St., N. Y. 28. BU 8-1711.

NEW GOOD MOVE FOR TRAVELLERS: AUSTRALIA

The Alice country and Sydney surf

For those travelling to Australia, and particularly for those going into "the Outback," that arid Alice country logically known as "The Centre," where the great Ayers Rock rises, and where many of the fashions shown on pages 115 to 145 were photographed, here are some findings collected from the experiences of the Vogue team.

THE CENTRE. ALICE SPRINGS

Stepping off the plane at Alice Springs is like stepping into Arizona. Only scrubby trees grow on the immense, sandy-red, flat ranch lands, called stations in Australia. Baby tornadoes, sixty-foot columns of swirling dust—the local name is *willy-willy*—often move across the plains.

The small town of Alice Springs gives the feeling of a frontier town. Walled by the massive burnt-orange Macdonnell Ranges, it lies in the valley carved by the dry Todd River. Ranchers fly in from isolated stations, and the competent Royal Flying Doctor Service continues to fly out to answer radio emergency calls.

Solid Australian men go about in rolled-up shirt sleeves and slacks; the aborigines in floppy pants. Groups of aborigines, standing or squatting on the curb, form painters' compositions: thin black faces appearing even thinner beneath brimmed felt hats; hands and feet, limp as rope, conspicuously dangling.

Young aborigines go in for red shirts, silver-studded belts, frontier pants, and cowboy boots. Brighter than the print dresses worn by the girls, whose legs are as thin as licorice sticks, is the girls' hair, the sun-bleached ends sticking out in tufts.

One of the low, air-conditioned buildings on Todd Street is the comfortable Stuart Arms Hotel. Here, the service is casually pioneer and starchy at once: maids are mostly from England; guests carry their own bags; at night, the management recommends that women wear "frocks."

Black Swan, the hotel's bar, is the place where everybody meets, and where almost everybody drinks beer. Alice Springs, in fact, is called the "beer belt." Women order "shandy," an unexpected combination—half lemon squash, half beer.

Air-conditioned room with bath, about $12 for one person, includes a big breakfast—steak topped with fried eggs.

Il Sorrento is a thoroughly Italian restaurant—in fact there are some three hundred Italians

(Continued on page 80)



Do you recognize these eyes?

Probably not, unless you happen to know Phyllis Roberts, from Flanders, New Jersey. Phyllis' eyes had just an ordinary prettiness—until she woke up their real beauty with Aziza Eye Cosmetics! First used backstage, Aziza has now become the everyday favorite of smart girls across the country. Aziza costs a little more, but the effect is worth it—on you *and* him. For the effect you want, choose from Aziza's wide range of Eye Cosmetics, exclusively at better drug and department stores.



Aziza EYE COSMETICS BY PRINCE MATCHABELLI

Waterproof Brush-On Mascara, shown here

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they dare
to go bare

Watch new PRETTY FEET rub off dry skin and callouses right before your eyes!

When you smooth on this unique new formula, an amazing thing happens. Pretty Feet actually rolls off dead scaly skin—literally rubs it away, reveals the layer of soft young skin below. You can see it happen. Just a few drops of this gentle lotion each day can erase ugly heel bumps, rough callouses and soft corns. It keeps your feet satin smooth all year round. (Equally effective on elbows, hands and legs.) Get Pretty Feet today at drug or cosmetic counters—be prettier tonight. 98¢, 1.50



BEAUTY CHECKOUT

Lesson from the Lipizzaners

We've admired them in the movies (Robert Taylor co-starred). We've seen them in Vienna in the magnificent baroque Riding Hall. Now, this year, we can see them in person here—May 19th, for instance, at Madison Square Garden (where their premiere will be for the benefit of the Children's Blood Foundation): the Lipizzaners, those historic white stallions of the Spanish Riding School, founded in 1580 with Spanish and Oriental horses, their purity of strain maintained through the centuries. Why we bring them up here is because of what we know about their training, their impressive life spans, their efficiency in equine "old age." "Dating from olden times," Richard L. Wätjen wrote in his book, *Dressage Riding*, "the proper training of the school horse has increased both its efficiency and its beauty. But one must always remember that this can only be true if the training is based on methodical work which concentrates on gymnastic development, and which achieves the highest proficiency in completely natural abilities. . . . Then the horses will suffer no harm; on the contrary, they will be able to fulfil their work and tasks for many more years than they would have done without proper training. They will gain suppleness by the correct development of the muscles. The best proof of this is to be seen in the stallions of the Spanish Riding School, which are able to execute on and above the ground the most difficult movements of the school, without any strain in their legs, even at an advanced age." We wonder: is there any reason why human beings, trained as carefully, as gradually, as the Lipizzaners, all muscles worked on, couldn't achieve the same enduring, beautiful proficiency? Exercise, any one?

Reading that delays aging

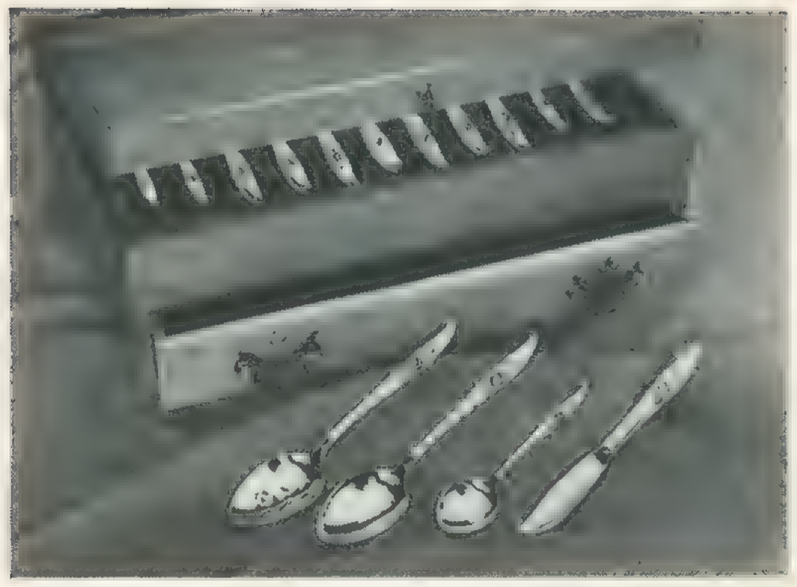
Having advised on page 159 the reading of labels of suntan preparations in the interests of keeping skin young, we intercepted quite a few bottles and tubes as they crossed our reviewing desk to see just how labels were reading this year. The fast-to-burn and slow-to-brown—one to whom a father and mother had passed on a minimum of the little pigments that form a tan—should be looking for labels with remarks like these: "for persons with fair complexions and sun-sensitive skin"; "double protection"; "double sunscreen"; remarks not to be taken lightly, for as much of a skin-saviour these cautious preparations are to the stubbornly pale, as much of a tan-delayer they could be to the woman whose pigmentation is great and who therefore tans easily (and safely) with a more permissive balm. . . . What *is* for the quick suntanner and the already-tanned frequently comes labelled with this kind of thought: "promotes fast tan," which usually means that the preparation admits more ultraviolet rays than a redhead, for instance, can comfortably tolerate. . . . Salubrious verbs for anybody, no matter what her skin colour disposition is, include "moisturize," "soften," "condition." Translation: things have been added to combat sun-drying and sun-aging, indeed to deliver a pleasant little skin treatment under the sun. . . . For noses or necks inclined to get angrily inflamed, or for those who have already soaked up too much sun but still want to make the beach scene, "no ultraviolet rays admitted" may be in order. This means a sun block, and label clues to sun blocks are brand names that combine the word sun with "stop," "ban," or similar; descriptions that say "for those primarily interested in obtaining maximum protection rather than tanning;" "invisible extra protection.". . . Those addicted to the water should either bring enough oil for reapplication after each splash, or look for a word on the label that says something like "water-resistant.". . . There are new sunny words on hair sprays, too, and a pair of words we like, "Sun Shield," come on the label of All Set Hair Spray; "Sun Shield protects against hair discoloration caused by sun's ultraviolet rays," is the way the whole sentence goes. . . . To sunscreen our eyes, we are eager to give a beach workout to some fascinating new sunglasses called by their maker, Renauld of France, Polimatic Spectaculars. They actually regulate light—push a lever and they go from light to dark to darker to darkest. . . . Even contact lenses are getting ready for the sun. Ask your doctor and use this key word: "tinted."



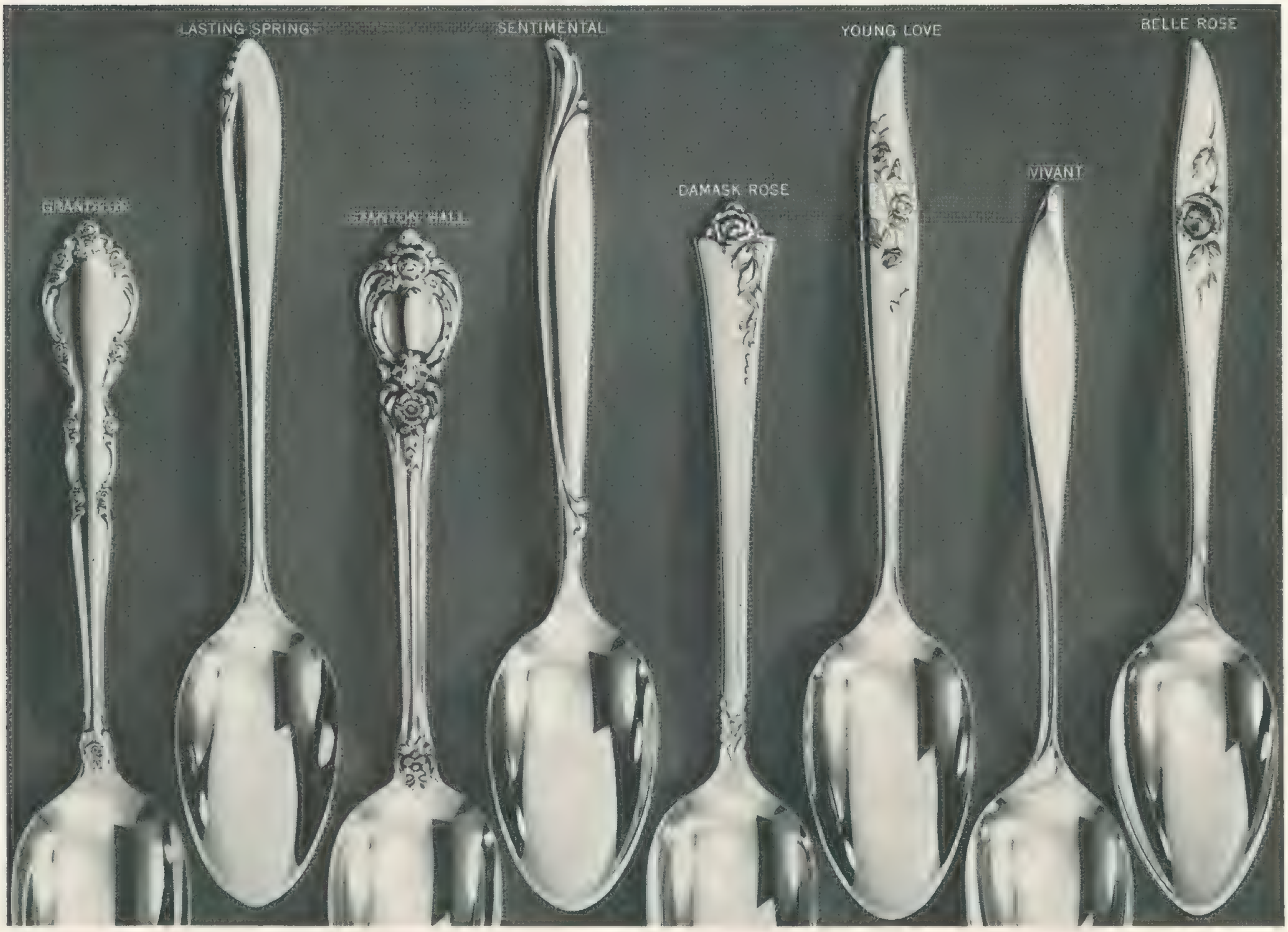
Powdered Arpège

For after the bath. What goes on
after that is up to you.

Promise her anything but give her Arpège



Free! A chest and 4 extras...
...in one of these fine patterns



Announcing: the new "Service Dividend" plan for Heirloom® Sterling. With a purchase of eight four-piece settings (eight each of teaspoons, knives, forks and salad forks, all for just $272.00*) you get, as a free bonus: a dramatically beautiful drawer chest *and* four service pieces (butter knife, sugar spoon and two tablespoons), adding up to a $73.00 value. With a minimum purchase of four settings ($136.00*) you get: the chest (a $25.00 value) *or* the two tablespoons (a $30.00 value). Handsome "dividends", indeed!... And handsome is the word for Heirloom Sterling. Here are stately, swirling traditionals like Grandeur and Stanton Hall, romantic florals like Belle Rose, Damask Rose and Young Love, contemporaries like Sentimental, Vivant and Lasting Spring, all with the deep luster, satin-cool touch, perfect weight and balance that have made Oneida Silversmiths famous. A wise investment, a wonderful gift... Take advantage *now* of this dividend plan, and, if desired, of the convenient payment plans that most stores are offering. For dealer nearest you and complete brochure on all Heirloom Sterling patterns, write Oneida Silversmiths, Department VO-5, Oneida, N.Y.

*Stanton Hall slightly higher. All prices include Federal Tax.

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CITY ZONE STATE



roses far bigger than life to glorify summer. Done in an exclusive Italy-inspired print of rayon, cotton and silk. An interesting aside, the contrast buttons and border. Green, brown or black on white. Sizes 7 to 17. 6 to 16. About $26.00. For nearest store, write Minx Modes, St. Louis 3, Mo.; Minx Modes of Canada, Montreal.

FOR THAT MINX MOOD

Minx Modes

NEW GOOD MOVE FOR TRAVELLERS: AUSTRALIA

(Continued from page 75)

living in Alice Springs—and the cooking is excellent, but not cheap. Pushing aside the green and red streamer curtains of Il Sorrentino, the espresso-bar and sandwich shop offshoot of the restaurant, one has the feeling of stepping into a *ristorante* transplanted from Naples or Sicily. The air smells strongly of salami and cheeses, and *granita*—crushed iced lemon—is the favourite cooling dessert.

Because all supplies are brought in, the hearty Italian food, as well as everything else at Alice Springs, is surprisingly expensive. The Diesel train from Adelaide is still called "The Ghan" after a camel train with Afghan drivers which used to carry both passengers and goods.

Some local shopping tips: when in season, oranges, dates, and pomegranates are sold at Woolworth's. At the Capricornia Art Shop moccasins, with kangaroo fur inside, cost about $7; animal carvings on smooth red-brown wood are as little as $2.10; and local kangaroo skins which are small and reddish-brown, about $6.

ALICE COUNTRY

A thing to do from Alice Springs is to drive to the lagoon at Simpson's Gap behind a deep cutting in the red-layered Macdonnell Ranges. Along the road, one passes Mt. Gillen, the town's growing residential section, and Flynn's Grave, the monument to the man who began the Royal Flying Doctor Service. Everywhere in the clinker-rock country are an enormous variety of gum trees—among them the Ghost Gum with its milk-white trunk.

On the drive to Undoolya Station, fifteen miles over empty, flat, yellow-scrub country, one sees no signs of cattle, which graze three or four on a square mile. Nothing moves, only the leaves of the stunted coolibah—a species of gum tree mentioned in the lilting Australian song "Waltzing Matilda"—stir in the breeze, moving like slow ink-scratches against the white cumulus clouds. Small herds of wild horses break the absolute silence, startle the flocks of galahs—white birds with deep, pink breasts and wings—to flight.

Note: Mr. Sparrow, a blue-eyed, gentle man with powerful, red-haired arms, owns and operates the local taxi company, "Spog's Cabs."

LOCAL ALICE COUNTRY EXPRESSIONS

The fine dust which seeps into everything is called "bull-dust" "goodoh" is used for O.K. and "my word" for yes. Non-drinking water is called "koala," after the koala bears which get their moisture by eating the tips of gum leaves. Of the five hundred varieties, koala bears choose to eat only twelve.

AYERS ROCK

For most visitors, Alice Springs is the takeoff point to Ayers Rock, that awesome, lonely mass rising over one-thousand feet high, and stretching nearly two miles.

On the ninety-minute flight to Ayers Rock, one flies over underground rivers marked by trees, over desert with sudden green patches of new spinifex grass, over lifeless plains until the startling red-grey Ayers Rock, worshipped by the aborigines, comes into focus.

Before landing, the plane circles the Rock (said to be lying on its side), passes the bland, rounded eastern side called Sunover, and the streaked, eroded western side called Shade-side, before dropping down alongside the great Rock.

At Ayers Rock, the silence is complete, a fluttering piece

(Continued on page 96)

The Adelaar separates opposite are available at these fine stores:

Akron, Ohio .....The M. O'Neil Co.
Albuquerque, N. M. .....Benjamin's
Alhambra, Calif. .....Bragg's
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Alton, Ill. .....The Vogue
Amherst, N. Y. .....Jenss Dept. Store
Anderson, Ind. .....Banner Store
Ann Arbor, Mich. .....Goodyear's
Asbury Park, N. J. .....Steinbach Co.
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Atlanta, Ga. ..... J. P. Allen
Augusta, Ga. .....Frank Goldberg
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Birmingham, Ala. .....Taylors
Bloomington, Ill. .....Rolands
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Buffalo,, N. Y. .....Adam, Meldrum & Anderson Co., Inc.
Champaign, Ill. .....Kaufman's
Charleston, S. C. .....Kerrison's Dept. Store
Chicago, Ill. .....Carson Pirie Scott
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Danville, Ill. .....Jules Straus
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Greensburg, Pa. .....Royer's
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Kenosha, Wisc. .....Greenbergs
La Crosse, Wisc. .....S & H Sports Shop
Lafayette, Ind. .....The Fashion
La Jolla, Calif. .....Walker-Scott
Lansing, Ohio .....Knapp's
Lima, Ohio .....Gregg's
Los Angeles, Calif. .....Broadway Dept. Store
Louisville, Ky. .....Stewart Dry Goods
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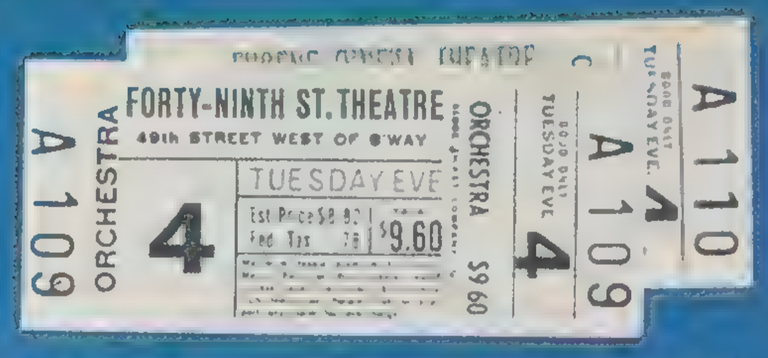
BLOUSES: 65% "Dacron"* polyester with 35% cotton (left and center) or with 35% "Avron"† rayon (right). SKIRTS: 65% "Dacron" with 35% "Avril"† rayon.



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THE COSMOPOLITAN

THE BIKINI

WARDROBE BY TRIGÈRE

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approved by 15 major airlines for
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Spectaculars are distortion-free, optically perfect,
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It's a bit daring, and very avant-garde.
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bone-white brow, with contoured
temples that flare back into that new hair-do!
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contrasting browlines to dramatize the lens colors
and your eyes. Make sure you get
hand-crafted Spectaculars, not an inferior copy—
look for Renauld's name on the frame.

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Seamless Supreme by MOJUD

photo: gerald hochman

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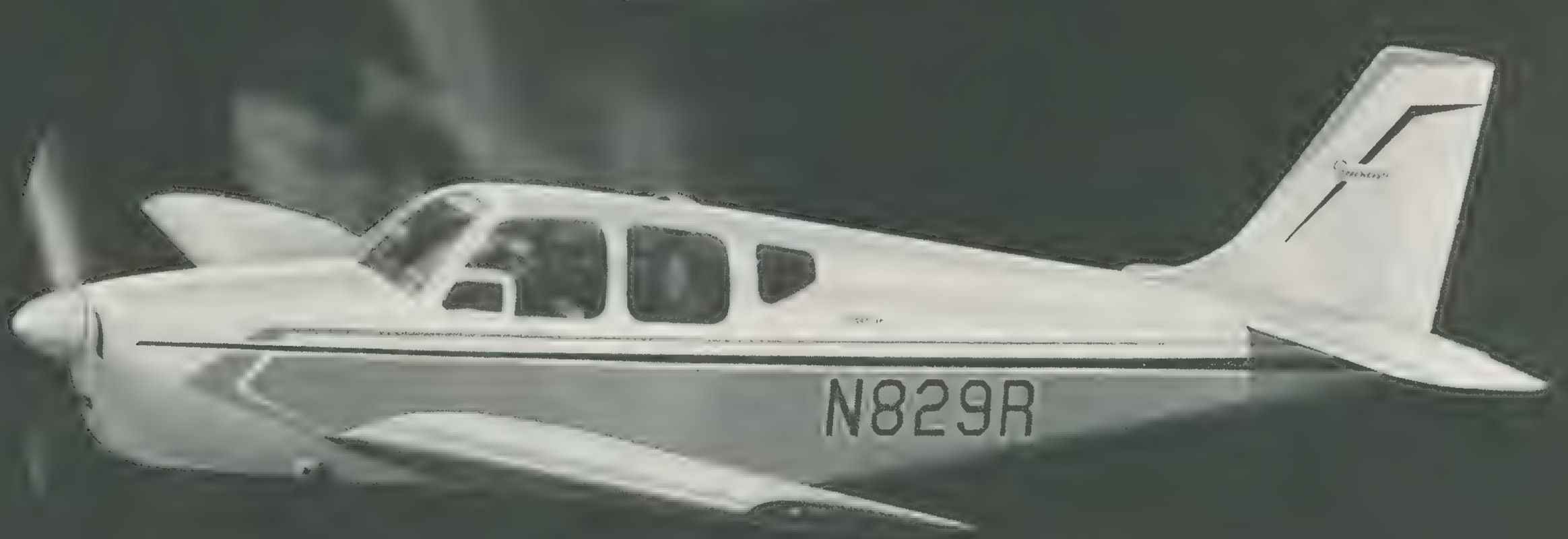
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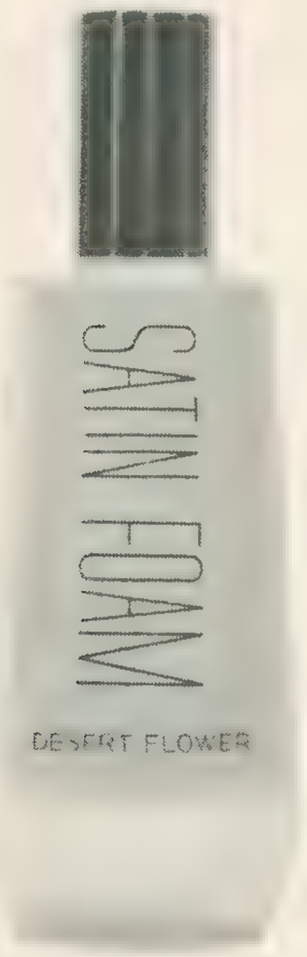
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SHULTON

WOMEN AND CIGARS

Or: we've always liked tobacco brown



Remember this picture? It appeared in Vogue, October 1, 1962, and what it was about was a Norman Norell smoking jacket. The cigar just happened to be present. Since then—since January, 1964, in fact—cigars have appeared in more and more women's hands. And whereas an estimated 60,000 American women used to smoke cigars (usually furtively), something like 300,000 are thought to be smoking them now (openly). Hear the Colony Restaurant's famous Junior Cavallero on the subject: "I'm a cigar smoker myself and never did like the odour of cigarettes—always smelled acrid to me, like a pile of burning newspapers. I'm glad women are at last showing some sense and smoking cigars." Asked for any other observations, Mr. Cavallero produced this notation: "When the heavy cigarette smoker takes up cigars, she tends to smoke the men's cigars, while the lighter cigarette smoker seems to prefer the little cigars." . . . Although the day may never come when a statue is raised in the United States portraying a poetic woman with a cigar in her hand (as is the case at the Louisiana Museum in Hornbeck, Denmark), certain pleasant acknowledgements of women's cigar smoking have been recorded recently. One woman of our acquaintance has been given a small gold cigar case. . . . Another is enchanted with a wafer-thin gold cigar cutter, the curved head of which carries her name in pinpoint-size letters. . . . And still another was given a trophy from an African safari just this week: zebra-covered cigar box. . . . Presumably all the women described above are fairly good at cigar smoking. Which means: they "sip" the cigar smoke, don't inhale it; they never knock the ash until it's become distinguished in length—very telling of the amateur cigar smoker: nervous flicking.



I want my own conservatory



and a whole set of Royal Danish

Even if my front yard is made of cement, I must have a glass conservatory in back —to fill the house with flowers. And Royal Danish, the rich young sterling. To give small dinners around a marble pool. (We can't supply a conservatory. But we can offer Royal Danish—pierced shafts carved in massive silver of modern baronial splendor.) 3-piece setting, 29.50. Bride's Set, 44-piece service for 8 with chest, 386.00. (Open stock is 451.00. You save 65.00.) Matching sterling tea set shown.

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GREY FLANNEL, WHITE CASHMERE—SWEATER-AND-PANTS ACTION

This is the special look of American sports clothes: lean and racy, with every detail pared, absolutely correct. We love the look of a sweater with a real ease about it and generosity in its cut. We like pants to look as though they're ready to go anywhere . . . like the look of strong brown feet in naked sandals. Look above for the perfect example: a V-necked sweater knitted up in a checkerboard of soft white cashmere. It falls—unindented—to the hips over a pair of grey flannel pants that are cut completely straight on the legs. Worn with a white knitted windsock, hair scraped back from the face. Sweater by Braemar. About $50. Wool flannel pants by Jack Winter; $13. Both at Peck & Peck. Sandals by Golo. Cap by John Frederics.



Ten·O·Six® is a good skin-cleansing lotion.

We could say the *best,* but everybody says that about their products. So, let's settle for "good". Ten•O•Six *must* be good, otherwise, those millions of bottles wouldn't have been sold over the past 29 years. Ten•O•Six Lotion is unique in the history of cosmetology. After all, who else offers complexion care proved so effective that thousands of confident customers buy it by the gallon, year after year? ■ You know, the more you think about it, maybe Ten•O•Six is the *best* skin cleanser! ■ P. S. PINTS AND GALLONS ARE ON SALE during May. Pints, regularly $5.00 priced at $3.95. Gallons, regularly $30,00 priced at $24.95. Plus Tax. Bonne Bell, Cleveland 7, O.



LARRY ALDRICH

NEW GOOD MOVE FOR TRAVELLERS: AUSTRALIA

(Continued from page 80)

of tissue paper is a startling noise. One hears the steady ring of the high-pitched cicadas, occasionally a bird song, the harsh caw of crows, the constant buzz of small flies, and the faraway stir of trees in the ravine.

The unexpected ravishing spot of the Shade-side of the Rock is Maggie's Springs, actually not springs, but an olive-green lagoon formed by rain. Only the dart of the unusually large dragonflies with turquoise and scarlet bodies disturbs the stillness.

Visitors to the Rock move about in a lightweight Ford truck converted into a ten-seater. Energetic visitors climb up the Rock, others merely enjoy it. The great moments come at sunrise, when the Rock turns a strong clay-red, and again, at sunset, when it shifts to a glowing neon.

Organized for charter as well as regular flights, the local Connellan Airways, which makes the bush country its beat, carries mail, passengers, and supplies, and goes to Ayers Rock. Servicing an area twice the size of Texas with some one hundred and twenty-eight stations, its fleet ranges from the small Cessnas to four-engined Herons, and twin-engined Beechcrafts.

Connellan Airways run both day and overnight trips to Ayers Rock, takeoff at 7:30 A.M., the best time for flying in the tropics. Rates for one person on a day-excursion, $54, including a box-lunch; overnight, $62.25, with meals and cabin-lodging at the Rock. The airline makes a point of picking up and delivering each passenger to his own hotel in Alice Springs.

April to mid-October is the best season to visit Ayers Rock, when wild flowers bloom in the plains. Then the temperature ranges not above 80 degrees; at night, however, as it does in the Egyptian desert, it dips almost to freezing.

For excursions into the bush country, a sort of rough camp-life, desert boots and slacks are the thing to wear, plus sweaters and coats. For "boiling the billy," tea and a tin can for boiling water are good accessories to take. A fly net to wear over the face, although not indispensable, is a comfort, and lightweight to pack.

SYDNEY SURF AND SAILING

Among the string of beaches along the Sydney coast, Tamarama Beach, wildly rocky with a pounding surf, is only five miles from town, in fact, only a few miles beyond the favourite and crowded beach, Bondi, pronounced Bond-eye.

The twenty-mile drive to the sand dunes at Cronulla and Wanda beaches, where Vogue photographed the beguiling kangaroo, Ethel, on page 117, is pleasant sightseeing. From Sydney, the road runs by the enormous Botanic Gardens, by Woolloomooloo dock, where many artists live, by enchanting rows of terrace houses—slums until recently—with lacy wrought-iron balconies, and on through Castle Hill, where Patrick White, the great Australian author, lives in a pink house, and by suburban bungalows with orange-tiled roofs.

In summer, Sydney Harbour jams up with sailing boats. One sees everything from the baby Moth class, crewed by a single nine-year-old, to ocean-going 36-footers, which race the Sydney-Hobart run on Boxing Day, the day after Christmas, to the 45,000 ton "Canberra" of the P & O-Orient Lines fleet.

The slick 36-footer "Ronita," photographed on page 140, moors at the Cruising Yacht Club of Australia, an international club on Rushcutters Bay which receives foreign yachts as guests.

FLYING TO AUSTRALIA

On the Qantas flight from New York to Sydney, the trip is one *very* long night, some twenty-four hours long. Qantas, the only airline which flies New York to Sydney, takes off at 3:45 in the afternoon; reaches San Francisco at dusk; touches down at Honolulu in the evening; lands at Fiji at dawn; flies over the continent of Australia as the early morning light streaks across the horizon, and lands in Sydney at 6:30 in the morning. The arrival is actually two calendar days after takeoff, for the plane crosses the international dateline.

Among the many pleasing comforts aboard the aircraft, beginning with the service by stewards in starched white coats, is the cool glass of fruit juice, which is passed around as soon as the plane doors are closed and while the plane is taxiing out to the runway.

The plane's quiet, beige wallpaper printed with Australian wild flowers is a botanical sampler. The plane carries a good library of paperbacks which range from Shakespeare's *Hamlet* to Ian Fleming and Ngaio Marsh thrillers; as well as games, such as "Snakes and Ladders."

On these long flights, some women kill time by testing the array of Elizabeth Arden beauty products—everything from cleansers to face-powder—in the wash-up room; men freshen-up with everything Yardley except the electric razor.

The round-trip fare flying in economy class, $1,298.20; in first, $1,733.40.

THE BEACH ACTION

Stretch of tweed maillot;
the long jersey shirt



Shown here, two for the beach with the classic uncluttered look of the best American sportswear. Grey-and-white tweed maillot, above, with stretch action: dipped in front, carved out to the waist in back. By Oleg Cassini for Peter Pan. Of cotton, nylon, acetate, and Lycra. $20. At Bergdorf Goodman. White jersey shirt, below, cut long enough to cover almost any situation—short-shorts, a bathing suit—or to be decisively stashed into narrow hip-riding pants. With the collar worn wide open, unbuttoned cuffs flicked back, its own white belt leashing the waist. By Sacony. Of Arnel jersey. About $14. At Saks Fifth Avenue. The white organdie hat by Adolfo. The braided hairpiece is by Joseph Fleischer.



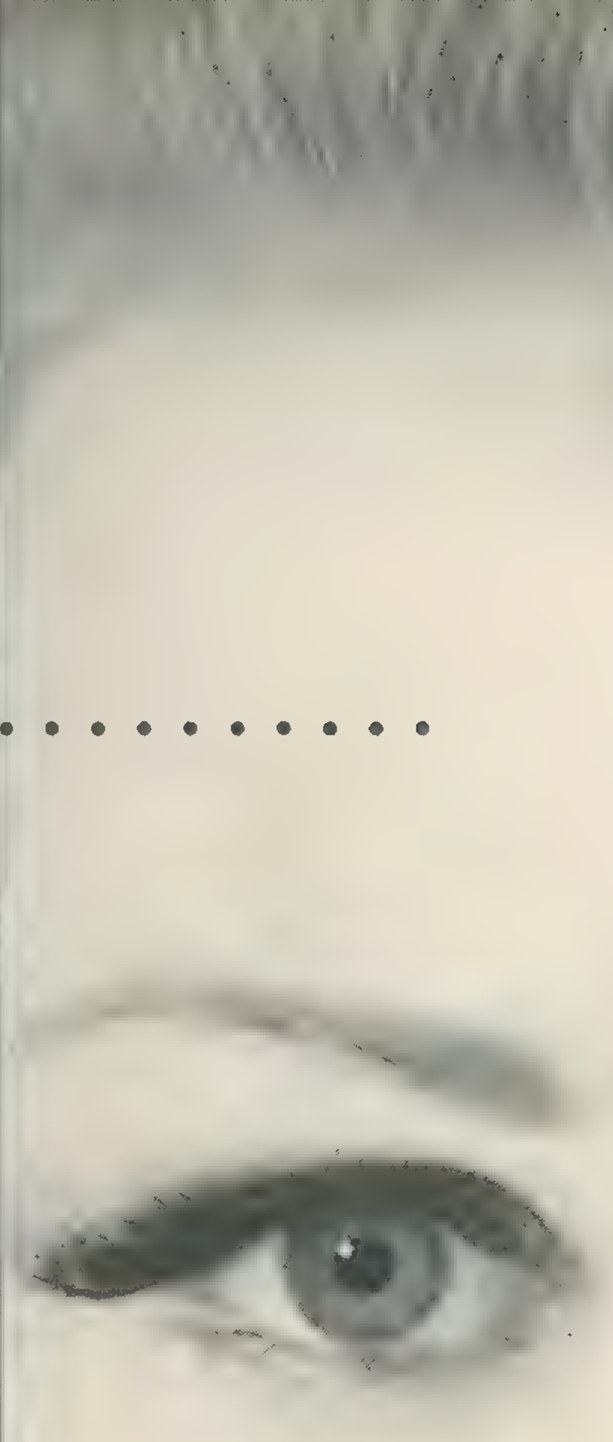
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SUMMER ACTION

Racy pulls with a bent for the sea life



Two pulls on the sun and water scene: clean blues cut long on the hip—a marvellous proportion with long straight pants . . . with short shorts, showing lots of leggy suntan. *Above:* Pale blue in shirt-sleeves—clean-cut pullover with a squared-off hem slit on the sides, double patch pocket. Of Dacron-cotton-and-Lycra stretch fabric. By Lady Hathaway. About $18. Lord & Taylor; L. S. Ayres. Marimekko hat. *Below:* Hooded windbreak bent for boat work—an ample cut of cobalt-blue nylon . . . snug elastic cuffs, drawstring hem; long pants rolled here to the knee. By Ernst Engel. Top, about $15; pants, about $17. Saks Fifth Avenue; Halle Bros.





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VOGUE'S NOTEBOOK

An alluring Parisian party for the début of Mlle. France Marie



1

Like small exquisite pastel decorations, the prettiest débutantes in Paris skitted among the four hundred guests at the eighteenth-birthday ball given in Paris by M. and Mme. Georges Marie for their daughter, France. A huge eggshell-coloured tent, covering almost the entire garden of the Marie townhouse, opened up at the back to a wide glass wall through which a mountain landscape was there for the looking—with artificial-snow-dusted trees, the façade of a wooden chalet, and two life-sized statues at the windows. Four electric guitars played "Walk Right In" and "A-me-ri-ca," while pale sheath dresses, embroidered in paillettes, crystal, pearls, and cabochons, caught the light, as their wearers vibrated gently—

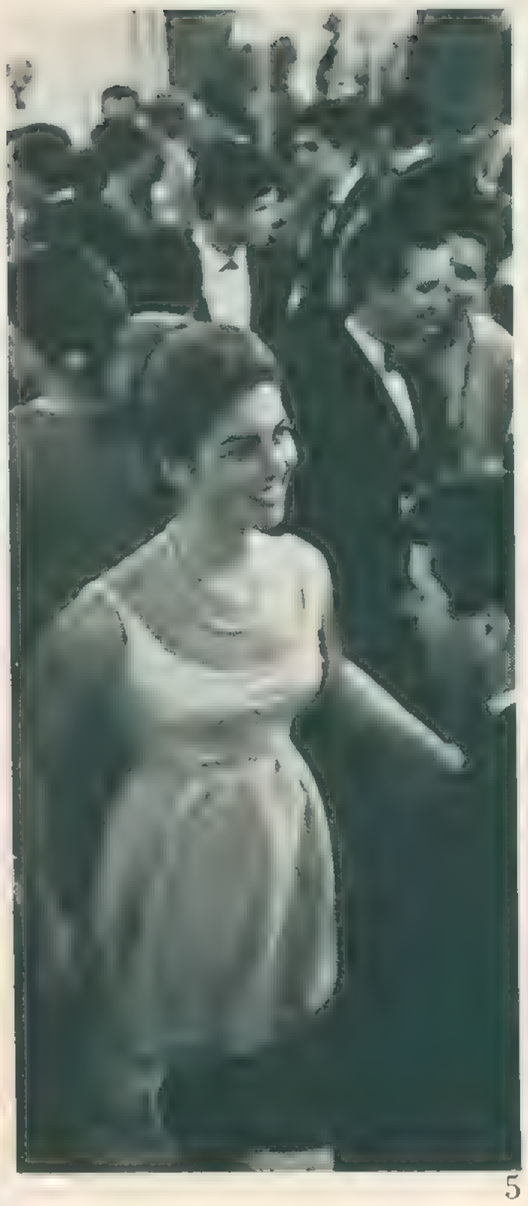


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and not so gently—doing the Surf. In a pink moiré dress by Ferreras with a great bow in the back, Mlle. Marie, blond and blue-eyed, looked like a princess doll, wrapped as a present.

1. Mlle. France Marie, getting a birthday kiss from her father, M. Georges Marie. 2. Mlle. Diane de Solages, dancing the Surf. 3. Comtesse Michel de Ganay with M. Patrick Petit. 4. Mlle. Marie-Christine Séfert and Comte Jean de Beaumont. 5. Mlle. Catherine Roussel. 6. Dancing the Hully-Gully, thumbs up, *left to right:* Mlle. Frédérique Lalande, M. Olivier Marie, Mlle. France Marie. Half-hidden behind M. Marie, M. Thierry Le Vignon, and next to him, in profile, M. Jean-Gabriel Héraud.



6

THE THINKING WOMAN'S



EYE-CARE BEAUTY PLAN:

Eyes are often the barometer of a woman's beauty. They can be a cruelly honest gauge of a woman's age. Your smiles, your frowns, your ups, your downs leave an unmistakable trace on your face . . . particularly the delicate area around your eyes. Result? Squint lines. Smile lines. Sagging. Puffiness. Age-tattling crepe-paper skin.

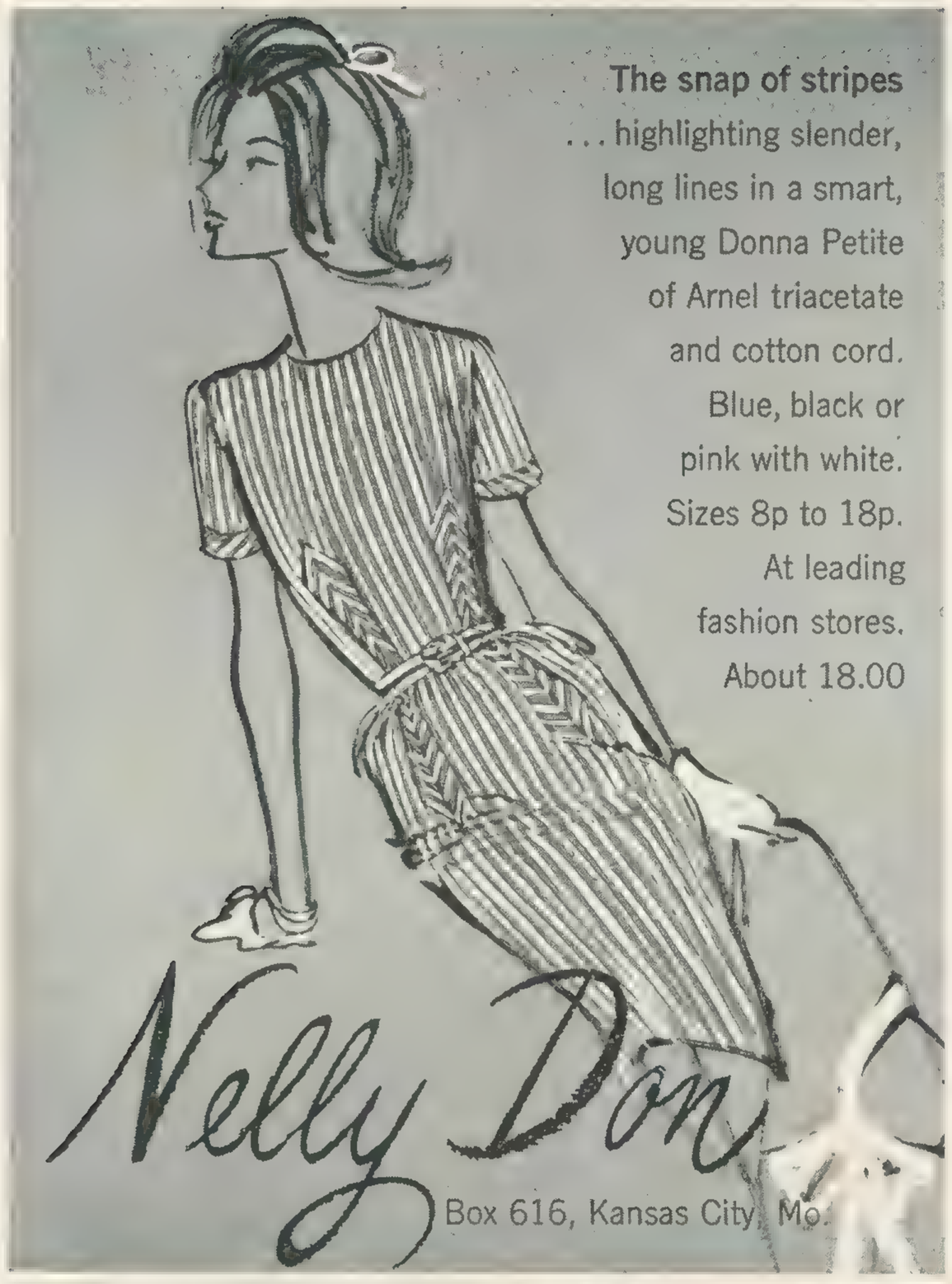
What to do? Use the cream created exclusively for this delicate area. Many Thinking Women are discovering the wondrous results of **Creme Appateer** by **JAQUET** . . . the original eyecream. These devotees find **Creme Appateer,** used consistently, produces noticeable results. It helps smooth away aging lines, helps check crepey skin, softens, tones and lubricates as no ordinary cream could hope to do. The skin looks fresher, firmer, younger. What's more, this eyecream works on a *before-and-after* basis: helps *keep* age lines from developing . . . helps reduce lines that *have* developed. The reason: the exclusive formula of super-rich nutrients in **JAQUET Creme Appateer.**

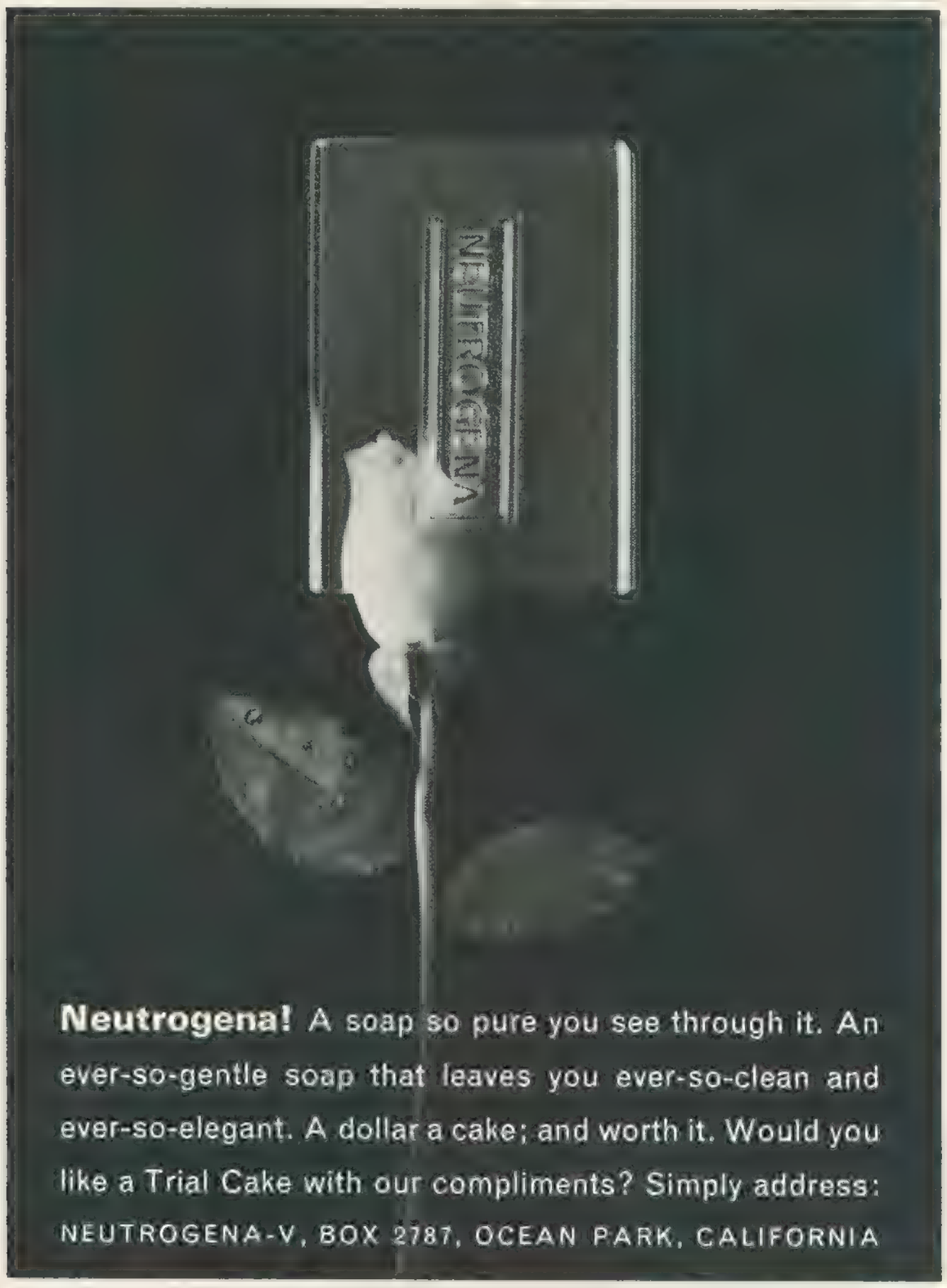
And please note its unusually firm consistency — concentrated to form a lasting, effective film on your skin. **Creme Appateer** *does not run.* It stays in place at all times. You can have the benefits of **JAQUET Creme Appateer** 24 hours a day. You wear it (imperceptibly) even in broadest daylight. AT NIGHT: melt the Creme between your fingers; gently finger-press creme from temples to nose, under and over eyes. IN MORNING: use a thin film of the Creme around your eyes *after* cleansing, moisturizer and foundation. Powder as usual. For a luminous glow, apply a little heavier film on eyelids.

Want to add sparkle to your eyes? Want to soothe eyes fatigued by smoke, sun, strain or lack of sleep? Try **JAQUET** herb-drenched **Eye Pads** over a film of **Creme Appateer.** Moisten pads in warm water. Retreat to some tranquil spot for 20 delicious minutes and let julep-cool **JAQUET Eye Pads** take over. You'll feel the tensions of the day literally *lift* away. Your eyes will feel fresh, vivacious and flirtatious as never before. P.S. **JAQUET Eye Pads** will do wonders to revive a harried husband, too. He might even take you dancing!

Jaquet treatments and cosmetics at Diamond's, Phoenix and Scruggs, Vandervoort & Barney, St. Louis and other fine stores. For store nearest you, write Jaquet Cosmetiques, 539 West 45th Street, N. Y. 36.

(Glamorous eye make-up continued at Your Beauty Counter)





VOGUE'S NOTEBOOK

Australia's Biennial Best: The Adelaide Festival of Arts



1

Across the plains and under the sun (the painter, Sidney Nolan, arrived in a '47 Rolls) came fifteen hundred people from Sydney alone to Adelaide's third Festival of Arts—among them, many of Australia's most gifted artists, bearing their works, their ideas, and their black ties. The Festival activities stretched over fourteen days and fifty-six pages of programme, under headings of Concerts, Operas, Art, Theatre, and Ballet. In small print and larger attendance, there was continual wine-tasting at a department store, while intermittent loud noises could be traced to the Festival of Arts Clay Pigeon Shooting Championship. The peak of Festival splendour came on opening night, when Her Majesty's Theatre housed the Australian premiere of Sir William Walton's famous opera, *Troilus and Cressida*. The Festival Flower Day left the streets of Adelaide carpeted with millions of flowers, carefully placed early in the morning by some of the city's most distinguished women.



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And, of course, the parties, the parties—popping up here and there like more flowers. Among the brightest, there was Kym Bonython's at his beachside house, where, thanks to the visiting Eddie Condon jazz band, even "Chicago" came to Adelaide.

1. Bayanihan Philippine dancers rehearsing in the park. 2. Mr. Jimmy Rushing, the jazz singer, surrounded by Mrs. Bonython, Mr. Sidney Nolan, and Mr. Robert Hughes, painter and art critic. 3. Mr. J. C. Irwin, Lord Mayor of Adelaide and President of the Festival, with Sir Robert Menzies, Prime Minister of Australia, at the opera. 4. Mrs. Jacques Brabant and Mrs. John L. Disney, American visitors, on the sculpture terrace of Bonython Art Gallery. 5. Miss Kathleen Gorham, the dancer, with Mr. Robert Helpmann on the set of his new ballet, *The Display*. 6. Mr. Alan Moorehead, author of *The White Nile,* and Mr. Sidney Nolan with one of Mr. Nolan's African paintings.



6

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VOGUE'S NOTEBOOK

A unique restaurant-boutique— El Anticuario in Madrid



1



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Every night seems like a private party at this unique new Madrid restaurant. El Anticuario. which has the look of a small. luxe townhouse. Its cachet is its cache: a collection of beautiful, amusing, and buyable things—bullring lithographs, blue-and-white tiles. Mexican tin. tufted loveseats—all assembled in this boutique-restaurant by its owner, Duarte Pinto Coelho, a famous Portuguese decorator in Madrid. Leading off the cobbled, leafy Plaza Marqués de Comillas, a thick portal leads to the bar, paved in shining tiles. In the Victorian drawing room, where guests often have drinks and coffee, *corrida* prints hang on deep-green-silk walls. Each of the three dining rooms has a distinct character: lighted vitrines in the Red Room hold Creil faïence; baroque cages of exotic songbirds decorate the Green Room. In the Mexican



5



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Room, naturally everything is Mexican, except of course the food which is deliciously Iberian with excellent wines. Now *de moda* for lunch and late dinner, El Anticuario is liked by Madrileños for its ambience of cosy chic, its feeling of being more at home than out.

1. Mr. Duarte Pinto Coelho at his boutique-restaurant, El Anticuario. 2. Miss Nati Abascal. 3. Miss Ana Mari Abascal. 4. One of the dining rooms with an antique stone fountain. 5. The Countess of Quintanilla and Miss Ava Gardner. 6. The Spanish actress, Miss Marujita Diaz, with her husband, Mr. Antonio Gade, the well-known flamenco dancer. 7. H.R.H. Don Alfonso de Borbon. 8. The Count of Yebes and Mrs. Stanley Donovan. 9. Mrs. Ignacio Coca, the Count of Quintanilla, Major General Stanley Donovan.



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LITTLE NOTHINGS

underscoring the fashion for bareness



JEAN-PHILIPPE SADRON

Shown here, lingerie with lots of softness for figures that are naturally as lithe as stems. *Above:* A white stretch lace brassière with a tiny amount of persuasion for any size. By Tru Balance of Helanca nylon. $3.50. At Altman's. *Below:* Beige lace-covered brassière, gently padded to mould an enticing décolletage. $9. With beige lace-covered bikini pants cut very high and edged in ribbon. $4. Both by Accentuette, of nylon tricot and lace; at Saks Fifth Avenue.



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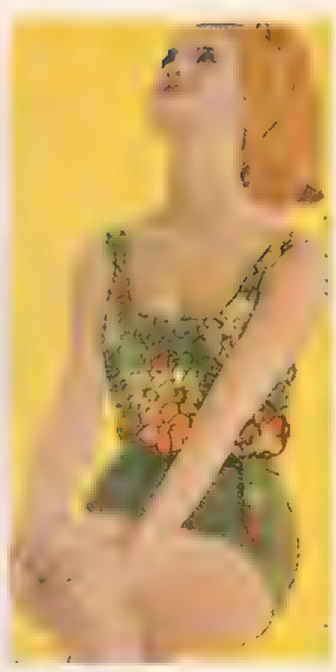
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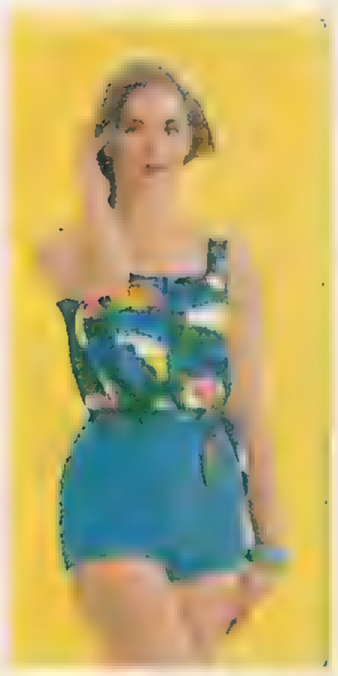
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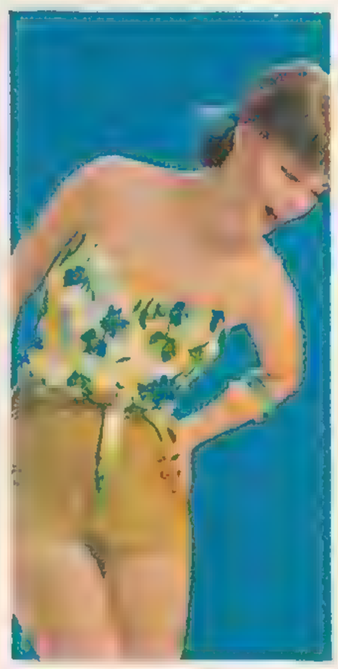












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THE MONTEIL LOOK FOR SPRING

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Germaine Monteil

VOGUE'S EYE VIEW: SUMMER '64— IN FULL VIVIDNESS



HELMUT NEWTON

We identify summer by a thousand signs, but this sense of stillness, of warmth flooding in, the perfect languor of the girl in the photograph—this is a dream of summer, a lassitude so seductive, so intense that it sharpens every other perception. . . . Here is the cleanest blue-white sparkle of sea, the fullest sun, the greenest green, the very limit of white. Here is a girl not merely uncoiling into summer, but a girl vividly relaxing into beauty. In this absolute letting-go—the cat-like luxuriousness of the supine body, the half-furled fingers, the supple arch of the foot—everything projects with rare clarity and vigour: good health radiates from the well-oiled glow of her skin; we feel her freshness, her enjoyment . . . all indolence, all vividness. Grasp this paradox—it's what it takes to be in beauty this summer. (Avagolf silk jersey top, about $50; Monet bracelet; John Frederics cap: Lord & Taylor. Top: Julius Garfinckel; Neiman-Marcus; I. Magnin. Sarff-Zumpano duck pants; fabric by Everfast with Everglaze crease-resistance.)

THE SPECIAL LOOK OF AMERICAN SPORTS CLOTHES

32 PAGES OF RACY NEW FASHIONS FOR THE SUMMER-ACTION, ALL PHOTOGRAPHED ON LOCATION IN AUSTRALIA



On the tawny-gold beach at Wanda—a sleek brown maillot, cut high on the legs; Empire-waisted. By Cabana; double-knitted Helanca stretch nylon; $20. Bonwit Teller; Julius Garfinckel; Neiman-Marcus: I. Magnin. Sun savvy; Jacqueline Cochrane Pick Your Tan. The kangaroo's name is Ethel.



HELMUT NEWTON





AUSTRALIA,

WHERE SURF-RIDING IS FLYING ON WINGS OF FOAM

BY RODERICK CAMERON

Everyone has his own list of favourite countries; ones to be visited, or revisited. Australia, I am sure, scores a fairly low average. The words of William Dampier, the early eighteenth-century buccaneer navigator, ring ominously. "The only pleasure," he wrote in his *Observations on the Coast of New Holland*, "is the satisfaction of having discovered the most barren spot on the face of this earth"—and so many people still conceive it to be. Fortunately for myself, I have always been fairly well documented on the subject, fate having endowed me with Australian forebears.

I was brought up on stories of Australia's wonderful beaches, and shown shells picked up by my mother as a young girl on the Great Barrier Reef, some shells as large as watermelons, others as fine as paper, piquéd and ribbed, pleated like the finest linen. I made my mother tell and retell of her youth spent on the family station at Cawarra and never tired of being told about my great-grandmother, who went to Australia as a young girl from England. From what I can gather, she was a dominant character and quite fearless. Arriving in Newcastle (New South Wales) from Southampton she stepped straight into a bullock wagon, and without more ado jogged her way over the hills to Cawarra, carrying with her, not the usual accoutrements associated with settlers, but a four-poster bed hung with Nottingham lace.

I have Australia in my blood and it is no wonder that I made the long trip out there. Now I have Australian surfing in my blood. Sydney's crowning glory is her beaches. There are several to choose from, a mile, two miles in extent, their shallow, sloping sands (Continued next page)

THE SLEEVED MAILLOT

How to look pretty while being rescued; wear a sweatery black maillot with small sleeves, ribbed neckline. The rescue—at Cronulla Beach, near Sydney—is being dashingly performed by Ron Taylor, Australian spearfishing champion, in "wetsuit" and mask. Maillot by Sports Trio, of Lycra-and-nylon. $30. At Bergdorf Goodman; Halle Bros.; Gidding-Jenny; Neiman-Marcus.

HELMUT NEWTON





pounded by great curving waves, glass-green where they reach their highest trajectory. When they break, the noise is deafening. You have to shout to be heard. Fourteen to twenty-five feet the waves mount up over your head. At first you are terrified, cowering in their hollows and praying that they will pass you over. Rush from them in headlong flight and you are finished—they catch you in their proud fury; and ignominiously you are churned up, dragged under, and bounced on the sand. Very quickly you learn the proper way to avoid these monsters. You just dive through them.

But once master the technique of how to ride in on the surf and you are never out of it. It makes you drunk. It's glorious. Like a drug, it's something you can not live without. Sometimes the waves are small and then you feel cheated—the zest has gone out of life. But mostly the waves are monsters. Your heartbeat quickens. There is nothing quite like it: running across the sands you dash headlong into the foaming water, into the thundering (Continued on page 125)

NEW MAILLOT-ACTION—BLACK, WHITE

Black turtleneck maillot, *above*, cut far back over smoothly-tanned shoulders, high on slim brown legs—here, wading ashore at Cronulla Beach. Maillot by Sports Trio, in Lycra-and-nylon. $28. Lord & Taylor; Hutzler's. Two new textured maillots, *right*, at Wanda Beach. White knitted matelassé maillot, dipped front and back; by Catalina, of Orlon-and-Lycra. $20. Altman's; Joseph Horne. Black diamond-patterned maillot with wide-set straps, low back, in puckered velvet; by Sea B, of Antron nylon. $23. Lord & Taylor; Mabley & Carew. The spearfisherman is champion Ron Taylor.

HELMUT NEWTON



THE RACY BLACK MAILLOTS—ADJUSTABLE SUNTANS

Back-strap maillot, *below*—sleek, black, stripped down for maximum sunning; for still more sun-exposure, the strap unbuttons, tucks out of sight. Shoulder straps (unseen here) go into action for swimming and surfing—both superb at Australian beaches; this, Wanda, near Sydney. The spearfisherman-out-of-water is Australian champion Ron Taylor. Maillot by Brigance for Sinclair, of black stretch nylon. About $22 at Peck & Peck; Sakowitz; Joseph Magnin. Front-zip maillot, *opposite:* a stroke of velvety black with a zippered décolletage to plunge as low as you please. (The back, a deep dip to the waist, stops there.) Here, the wearer strolls with a friend on the long golden beach at Wanda. Maillot by Cole of California in velvety stretch nylon and Lycra; $40. Saks Fifth Avenue; Hutzler's; Woodward & Lothrop. The hairpieces on all these pages are by Joseph Fleischer.

HELMUT NEWTON







(Continued from page 120) white spume like soapsuds laced over the sea. The sea edge is smoking with the fume off the waves, like a mist that sweeps up over the high cliffs, obscuring the distance of yellow sands.

Once in, you find the light is blinding, like snow under the sun—the intense whiteness forces you to screw up your eyes, viewing the breakers through half-shut lids. Poised (you can never go in much over the waist on account of the sharks) with legs braced you stand and wait, for not all waves are to be ridden. Some of them are what are called "dumpers" and these must be avoided—their name suggests the consequences. They have a villainous curve, an angry crest, and can be easily recognized by an adept. It is the great, low, swelling waves that you must catch, throwing yourself into them just before they break. Your timing must be perfect. Then, and only then, can you ride them.

Suddenly you find yourself borne aloft as if on wings of foam; way below you, you see the faces of the other bathers; they have to duck because they have missed the wave, but you are not conscious of them. God-like—for a few brief moments you can identify yourself (Continued on page 142)

IVORY—TRAVELLING LIGHT

The perfect ivory shirt, *above*—tailored of heavy wild silk, flawless, from smoothly-carved collar to French cuffs. Here, tucked into beige English wool covert cloth trousers; the legs, very correct, straight as jacket sleeves. Both, by and at Brett; shirt, $30; trousers, $23. Calderon belt at Lord & Taylor. Adolfo beret. Binoculars by Meyrowitz. Background: at Alice Springs airport, a Connellan Airways plane—one of the few links between Australia's trackless Northern Territory and the outside world. Ivory, whittled down, *left:* a short-short raincoat of ivory cotton poplin, falling straight from a collarless neckline; with this surprise—bloused sleeves. Zip-closed front and pockets. By Edie Gladstone for Deebs, of Stevens fabric with Scotchgard stain-repeller; about $60. Miss Bergdorf of Bergdorf Goodman; Rich's; Woolf Brothers; I. Magnin. Golo sandals. Helmet by Emme. Coat is worn as a duster at Ayers Rock, where rain is not only scarce, but—in some years—non-existent.

IVORY—AND THE RACY CHOPPED COAT



Right length, right colour—chopped ivory coats for the longest, tanniest legs. *Right:* Double-breasted coat and short shorts of ivory kidskin; hooded sweater of ivory wool jersey. By Bonnie Cashin for Philip Sills. Coat about $110; shorts about $40; sweater about $35. Saks Fifth Avenue, Dayton's, Gold sandals. *Above:* Cotton poplin coat with a mandarin collar and straight hip-riding pants. Coat $40; pants $18. From Jax. Ayers Rock background, both pages—at right, an ancient wall of red sandstone, looking as if it had been scored top to bottom by a giant's fingernails.

HELMUT NEWTON



IVORY—FOR THE RACY NEW SUMMER-ACTION



Exploring Ayers Rock, in Australia's Northern Territory: an American bush jacket that could explore any terrain in the world—or look superb over a bathing suit on any beach. Heavy silk douppioni, in a cool, pure ivory-colour that keeps its sang-froid even in the Rock's blazing 110°; belted at the waist and wrists; patch pockets. By Modelia, of Couleur fabric; about $70 at Saks Fifth Avenue; Hutzler's; Halle Bros.; Dayton's. Helmet by Emme. Binoculars by Meyrowitz.

HELMUT NEWTON





HELMUT NEWTON

THE IVORY LEATHER BIKINI, THE SHIRT-AND-PANTS ACTION

Ivory kidskin bikini, *left*—bare little bandeau cut straight across, short shorts riding low on the hipbone—all very supple, marvellous against the vivid gleam of wet-gold skin. By Samuel Robert. About $50. At Altman's; I. Magnin. The shirt-and-pants action, *above*, in two wonderful ivories—shirt of heavy wild silk with French cuffs, small tailored collar opened on suntan, beautifully cut pants in ivory cotton corduroy, hanging straight on the legs. Shirt $30, pants $20. Both, from Brett. Khaki cotton hat by Marimekko. Sandals by [illegible]. Background both pages, Ayers Rock. Shade-side left at Maggie Springs—actually not a spring at all, but a shimmery amber-green lagoon formed by rains cascading down red-rock sides; above, the Sun-over side.

THE NEW COVERING ACTION

Blaze of magenta flowers on a really heavy white terry-cloth toga, *above*, to wrap around a bathing suit or, as here, nothing but skin. By Christian Dior-New York, of West German fabric, about $125. Bergdorf Goodman, Neiman-Marcus. The lagoon, these pages, at Simpson's Gap, a red-walled slice in Australia's Macdonnell Ranges.

Ruffled white cotton eyelet cover-up, *near right*, buttoned over—and showing a glimpse of—its own yellow-backed white eyelet bikini. By Harbor Road, a division of Warner's. Suit, $23. Cover-up, $16. At Best & Co.; Marshall Field; I. Magnin. Adolfo white eyelet cap. White terry-cloth romper, extended to a hood, *far right*, zipped up the front. Pockets hooked, here, with huge sunglasses. Romper by White Stag. About $14. Lord & Taylor; Gus Mayer; Frederick & Nelson. Sunglasses by Oculens.

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VOGUE PATTERN 6211

THE BEACH ACTION IN TERRY CLOTH AND JERSEY

Cowled track shirt in blazing white terry cloth, *left,* showing a sensational length of leg. Pull it on over a bathing suit or the shortest shorts. (The pattern for this and the bathing suit at right come out of the same envelope—Vogue Pattern 6211.) Fabric by Cone; at Gimbels. White linen cap by Adolfo. The beach to comb on these two pages—Wanda Beach at Sydney.

Supple knitted jersey romper, *this page,* in a deep-water blue, softly gathered at the neck, bowed over a slit at the centre. Wonderful to swim in, wonderful with a tan, wonderful in the sun with a big white hat. Double-knitted of Orlon. Milliken fabric, at Bullock's, Downtown. Halston linen hat, to order at Bergdorf Goodman. Monaco sunglasses. Vogue Pattern 6211—its covering action is at left. Other views, yardages, page 219.

SHIRTS—AND THE WALKABOUT-SKIRT ACTION



Cropped walkabout-skirts here—with the same leggy action as shorts. (The Australian definition of "walkabout"—on the move.) Crisp orange walkabout, *opposite page*, very short and sharply pleated across the front. Stashed into it: a spanking white officer's shirt, breast pockets neatly flapped and buttoned. (The message is being transmitted, here, from Undoolya Station; more about the sender's clothes, below.) Shirt and skirt by Loomtogs (about $15 each), of Dacron-and-cotton stretch fabric by Klopman. At Bloomingdale's; Julius Garfinckel; Gus Mayer; Frost Bros. Brown cowhide belt-bag by Calderon, at Altman's. Adolfo wool berets.

Coming through loud and clear, below, two messages re: the walkabout-skirt—short brown linen, *left*, panelled in front and worn with a brass-buttoned white linen officer's jacket. Skirt about $25. Jacket about $35. *Right*, the clean sharpness of linen in a flag-blue skirt, sparkling white shirt. This, about $27. Skirt about $20. Everything, by Sloat, of Moygashel linen. Calderon belt-bag. Van S shoulder bag. Bare white leather Bernardo sandals. All at Bonwit Teller. Clothes also at Hutzler's; Dayton's; I. Magnin. Emme white patent leather hat. Photographed against Australia's gnarled coolibahs—the "Waltzing Matilda" trees.





SPORTS CLOTHES—ACTION-LENGTH

The short-skirt idea all over fashion, wherever the action is. Here, skirts cropped to golf or tennis length, with shirty or sleeveless tops, cleanly marvellous tailoring. *Above left*, for golf, a blue-and-white striped cotton shirt and straight skirt. By Evan Picone; $23 at Altman's; Rich's. Belt-bag by Calderon; at Altman's. Golf shoes: Saks Fifth Avenue. Boy cap by John Frederics. *Above right*, a golf jacket with a zipped front, two zipped pockets, wraparound skirt. Both by Jonaway, of Kodel and Avril. Jacket, about $16; skirt, about $12; shirt of blue-and-white striped cotton, by Villager; about $7. All at Saks Fifth Avenue. Ghillies by Colo. *Opposite page*: Very short, very white, for tennis: a white duck shift, near right, by Florence Walsh. Of Dacron and cotton (Galey & Lord fabric). About $13 at The Bermuda Shop; Joseph Magnin. The sneakers, Keds by U.S. Rubber; at Bloomingdale's. A short-short pleated skirt and V-d top, far right, both of white Arnel jersey; by Sacony. Skirt, about $12; top, about $7. Saks Fifth Avenue. Setting, both pages: an important trunk line in Australia—part of an old eucalyptus tree,


HELMUT NEWTON

RACY WHITE CLIMATE—SUMMER, SEA, RAIN

White twill, white vinyl, with great funnel collars pulled to the chin against wind and spray. *Below,* a coat of white rayon-and-cotton twill with raglan shoulders, black buttons—wonderful for summer, glorious in the rain. By Sherbrooke, of William Skinner fabric, Zepel water-resistant. About $30 at Altman's; Hutzler's; Joseph Horne; Wm. H. Block. Both white-wearers, getting fresh grips on health-by-the-sea aboard the racy yacht, "Ronita," owned by Ron Cottee, and headed here for Sydney Cove.



Spanking white vinyl windbreak that zips up to the chin, meets a baby cap of white patent leather. Inside the jacket: lining, and shorts, of white terry cloth. Both by Loomtogs; jacket, of General Tire vinyl by Fleming-Joffe; about $25. Shorts. about $10. Altman's; Burdine's; Hudson's; Sakowitz. Cap by Adolfo.



HELMUT NEWTON



(Continued from page 125) with Poseidon—you ride the elements.

Surfing must be the nearest humans come to flying. For three, four, five hundred yards you lose the heaviness of your limbs—you are a gull, a superhuman being. The wave breaks under you and you gather speed. You feel the terrific churning of the waters as they rush headlong towards the beach. But you have timed it right and remain poised on the crest the whole way, couched in bubbling foam, or is it, perhaps, champagne, a heady brine from Neptune's cellar, for it goes straight to your head. Again and again you go back for more. Only sheer exhaustion forces you ashore where, wrinkled with cold, you are compelled to struggle clumsily once more with your legs, for you have lost your divinity.

Not for one moment have I ever regretted any aspect of my trip to Australia. In Fremantle, our first landfall, I remember best the park above the city. It was my initial glimpse of the country's primaeval nature: its dusk-green bush spiked with leathery growing things, prickly and hard. Here were *Banksia dryandroides* and the *Banksia coccinea,* both named after the great botanist who accompanied Cook on the "Endeavour," strange plants with stiff, serrated leaves and great heads of flowers, like wire brushes—a pleasant grating on the palm of one's hand—their colours ranging from green-yellow through salmon to cochineal.

Here was D. H. Lawrence's hoary space of bush that he described so brilliantly in *Kangaroo:* "It is so aboriginal, out of our ken, and it hangs back so aloof. And yet, when you don't have the feeling of ugliness or monotony in the landscape, you get a sense of subtle, remote, formless beauty more poignant than anything ever experienced before." It is beautiful, certainly, but also hostile, almost cruel. Above the low-growing plants and shrubs rise the interminable gums (eucalyptus) with their sun-refus- (Continued on page 200)

CLEAR SAILING—BLUES, STRIPES

Stripes in two sizes, *upper left,* both navy blue and white. Narrow stripes, a shirt of cotton velours; by Catalina; about $6 at Stern's. Wool beret by Adolfo. Wider striped shirt, of knitted cotton; by Smartee; about $5 at Bonwit Teller; Burdine's. *Lower left,* a zipped white windbreak of rayon-and-cotton (Klopman fabric); $14. Navy-blue turtle-neck shirt of knitted cotton; $6. Navy-blue cotton duck pants; $8. All by McGregor; at Best & Co.; Stix, Baer & Fuller. Blue yachting shoes by Jantzen; at Best & Co. Cotton cloche by Marimekko. *Opposite,* a long hooded jacket with elastic hipband, of navy-blue Dacron-and-cotton (Klopman fabric). By Majestic; about $10. White duck pants by Sarff-Zumpano, of cotton by Everfast with Everglaze crease resistance; about $30. Both at Altman's. Jacket, also at Hudson's; I. Magnin. Rapid-tanning all available skin: Bain de Soleil, by Antoine.

HELMUT NEWTON



WHITE—NARROW WOOL ARRIVALS



Dazzling the airport at Sydney, a white shirt-shift, *above;* double-knitted wool jersey with brass buttons. By Ellen Brooke; about $100 at Lord & Taylor; Woodward & Lothrop. Koret travel bag; at Bonwit Teller. Sunglasses by Monaco. Boots by Nina; at Lord & Taylor. *Opposite,* white wool twill coat with brass buttons, curving seams. By Originala; at Bonwit Teller; Rich's; Hudson's; I. Magnin. Leather headband by Halston, to order at Bergdorf Goodman. Hanes seamless stockings; at Lord & Taylor. Evins shoes; at I. Miller. All this white dazzle was transported by the great round-the-world service of Qantas Airlines which believes in pampering and refreshing its passengers from the very beginning—cool fruit juices and scented towels are served before takeoff. Their symbol, opposite, the flying kangaroo.

HELMUT NEWTON

QUARANTINE





PEOPLE ARE TALKING ABOUT...

MRS. LYNDON BAINES JOHNSON

THE FIRST LADY

Mrs. Johnson, a dark-haired, pretty woman with a twenty-inch waist, an easy smile, tense hands, and a direct intelligence, is totally unlike the nation's folksy impression of her. She is definitely the First Lady, sensitive to the dignity of the country, understanding of other people's problems. She takes to humanity and to humans. She is gay about herself, serious about others. She is a good political campaigner, an amusing asset to her husband, an amused mother to her two daughters. Everyone knows the President's career, fewer know hers. Born on a cotton plantation where her father was a "Dealer in Everything," she had a childhood that she remembers with pleasure. Eventually she went to the University of Texas, class of 1933, and a year later married Lyndon Johnson with a $2.98 ring from Sears, Roebuck. (He had forgotten to buy a good one.) These days the White House becomes her—the Red Room, the East Room, the State Dining Room, the Blue Room. In the Blue Room's noble oval, its walls of striped satin in cream and ivory colours, Mrs. Johnson recently posed especially for Vogue, standing on a pale Savonnerie carpet, in her own natural way, one foot just escaping from the hem of her slender cerise dress—a pose that Goya made famous after he had first noticed it in the portraits of Gainsborough duchesses. Above all, Mrs. Johnson is, to quote Thomas Becket, "never inelegant enough to be late." She moves, she waits, and she always arrives.

HORST

DAISY FELLOWES: SHE BUILT HER OWN LEGEND EACH DAY

BY JAMES POPE-HENNESSY

Among the dominant figures of any period of history none, once dead, are more speedily forgotten than those remarkable and gifted women who have directed and animated, in every generation, the purely social scene. The penalty, if such it be, of total oblivion awaits them as soon as all those who knew them well, or who had avidly watched them across, say, the Piazza San Marco sipping their coffee at Florian's, have likewise died. With death their spell is broken, their charm vanished, their distinction, mirth, and decorative elegance evaporated beyond recall. A legend in their lifetimes, they are lucky if they survive with posterity even as a name.

In a handful of cases the legend has continued. Figures such as Madame Récamier, or Georgiana, Duchess of Devonshire, or Harriet, Lady Ashburton, will go on tantalizing future generations, gliding, far more shadowy than the substantial characters of Balzac, through the volumes of their contemporaries' memoirs or the letters and private diaries of their epoch. It is impossible to assert who, in our day, will be thus remembered; but it is not unlikely that Mrs. Reginald Fellowes, who died in her house in the Rue de Lille in Paris two years ago, may be a candidate for such posthumous recognition. Yet on the other hand her quality was so special, and in a sense so private and intangible, that it is hard to pin it down onto the hardboard of durable words.

Graham Sutherland, whose portrait, uncompleted at her death, has now been finished, shows Mrs. Fellowes towards the end of her life. Earlier portraits, as well as the photographs by Cecil Beaton, have memorialized the deceptively angelic face, the boyish (Continued on page 198)



THE HON. MRS. REGINALD FELLOWES
PAINTED BY GRAHAM SUTHERLAND

Daisy Fellowes was a stunner. She bowled people over. From the twenties on, in England, France, and Italy, she shaped, for many people, manners, fashion, and talk. She led because she was always a step outside of her times. She died in December, 1962, before Graham Sutherland (the British painter and rare great portraitist whose recent work will be shown this month at the Paul Rosenberg Gallery in New York) had finished this portrait of her which belongs to her daughter, the Countess of Castéja. The portrait contains a sense of her disciplined serenity, an inkling of her grand allure. Mrs. Fellowes left an illusionist's cabinet of truth and fancy about herself: She wore black to be presented at Court. She drove a man, for love, to jump in a swimming pool, disastrously empty. She crossed herself each time she passed a Singer Sewing Machine advertisement (hers was Singer money). She found an interloper in her favourite seat at the movies, and, simply erasing him, sat in his lap. She knew gardening and navigation. She lavished on her friends generosity, wit, and surprise, and, on her un-friends, performed verbal lobotomy. Once, watching for and failing to see a space capsule cross the sky, she gave up, saying, "Either a thing is a disappointment or it is not." The Honourable Mrs. Reginald Fellowes was never a disappointment.



PRINCESS LAUDOMIA HERCOLANI

THE ROMAN BEAUTY WITH A SALT OF WIT AND GENEROSITY

In one of Ian Fleming's dashing novels, a character in Venice flings her hat into the hero's gondola, saying, "My name is Domietta, but you may call me Dom." . . . This is the high hand of Fleming—known for culling the lustrous and exciting—making literary capital of a fleeting view of Princess Hercolani. To her friends Laudomia Hercolani is Domietta, an affectionate diminutive the English have proprietarily docked to Dom.

Princess Hercolani on first sight is instantly unlike other people. And there is more to it than a classic construction of countenance and a catalogue of superb physical features. The essence of her beauty is that its immediate effect is sustained and enhanced by the personality so happily housed in the flesh. When she speaks—and it may be between long, unworried silences—she has something to say. Interchangeably fluent in Italian, English, and French, she can be eloquent and intense—in discussions with an unknown poet, a famous movie director, a Deputy of Parliament, or anyone with an opinion to offer—on the merits of *Decadentismo* in Italian contemporary literature, Scialoja's exhibition, Zeffirelli's stage set, Bergman, Antonioni, Fellini and Visconti, or the government's tax program. Her animation and intensity die, however, in the face of aimlessness or foolishness; the low-toned voice utters flatly crushing monosyllables through down-turned lips, and the dark gaze of the improbably large eyes is fixed somewhere on the middle distance.

Domietta Hercolani is a woman who knows her own handsomely furnished mind, a woman who finds genuine pleasure in her working life as art director and assistant director of movies. Her practical efficiency and her knowledge of literature and history —accumulated during an isolated bookish childhood, a blue-stocking adolescence— were used by the great Italian director, Luchino Visconti, in planning the striking sets for his movie, *The Leopard*. Visconti, like the Princess, does not suffer dilettantes gladly —if at all.

Refreshingly, the Princess has no leaden ballast of self-importance. Her manner is spiced with dry wit and leavened with generosity. A bemused admirer who insistently referred to himself as "a real toad in an imaginary garden," one day received a very large silver toad from Bulgari's accompanied by a line which said, "Perhaps you got the quotation wrong and it is an imaginary toad in a real garden."—Milton Gendel

PRINCESS HERCOLANI IN A BLAZE OF BLUE

A rare beauty, with magnificent eyes and a mass of lively, leonine hair, Princess Hercolani spends most of the brilliant Italian summer at her beach compound south of Rome —a cluster of African *tuculs* with strange, shaggy roofs. She was photographed wearing Forquet's blue pants of plissé silk—Japan-blue printed with sunlit images of flying fish—the show stopper of his boutique collection. (At Lord & Taylor. Fabric by Fabriziani.) Her hair—wonderful in sun and wind—is shaped by Giorgio via Borgognona.





FOR A SUMMER NEAR THE SEA: BLAZING YELLOW...MEDITERRANEAN PINK WORN BY PRINCESS HERCOLANI

Two dazzling ways to look in the sun at high noon, at home in a cool terrace-garden in the evening—both from the gay, vervey boutique collection by Rome's Federico Forquet. *Left:* Narrow silk pants worn with a velveteen jerkin printed in a vivid mosaic of fantasy fish—yellow, pink, and chartreuse. At Lord & Taylor. *Right:* A redingote of heavy silk shantung printed with Coromandel birds and branches; worn over bright yellow pants of raw silk. In America at Lord & Taylor. Fabrics by Fabbriziani, Coiffures and make-up are by Giorgio via Borgognona.

LEOMBRUNO-BODI



FROM ITALY: NEW WIT AND LUXE FOR THE BEACH LIFE

Bright bikini-slices of the beach life—a life that nobody lives more gloriously than the Italians. Emilio Pucci's is the special zest here: his marvellous scorch of colour and two of his most amusing little cover-ups—not a scrap too much to eclipse a really good bikini-figure. (The paragon figure on these five pages—fit and supple with a luxuriously unhurried kind of tawniness—is Suzy Parker's.) *Near right:* Chopped poncho in printed terry cloth—daisies all over and voluminous sleeves, worn with a Pucci-pink bikini. *Far right:* Confetti-printed pink bikini to wrap in a sarong skirt, shade under a matching hat. All bikinis, covers: Lord & Taylor.

BERT STERN





FROM ITALY: NEW WIT AND LUXE FOR THE BEACH LIFE

Palazzo pyjamas that flow and ripple and rush about the body—an endlessly seductive stream of colour from the master of the genre, Emilio Pucci.

Far left: Vibrant greens and pink, sleeves to infinity—Pucci's fascinating short silk-jersey poncho, wide and voluptuous above a harem skirt of jade-green jersey. All sealed up in colour is the idea—nothing showing but a glimmer of bare jewelled feet.

Near left: Pucci's openly entrancing white chiffon pyjamas blushing with deep-pink flowers, very shadowy on the legs. Worn barefoot in brilliance: a lei of gilt leaves around the neck; and a delicious suntan—all dappled light and a glow of restraint. Costumes: Lord & Taylor.

BERT STERN

SUNTAN

SUNTAN OR SUNBAN? A DERMATOLOGIST TALKS ON THE SAFE AND SAVVY WAY OF HANDLING THE SUN

We read the secrets of enduring allure at seventy from one of the legendary American Females: "I take good care of myself. I don't smoke or drink . . . I take walks on the beach . . . and in the summer I get quite a nice tan." . . . We hear from Italy this sunny gossip: Irene Galitzine anchors her speedboat near a Capri grotto and lets her skin drink up the sun from a cushioned deck, 11:00 A.M. to 4:00 P.M. Princess Laudomia Hercolani and Countess Giovannella Ceriana keep a bucket of sea water near them and, every ten minutes, sprinkle themselves with it. Princess Luciana Pignatelli spends many hours in the sun and *every* hour in the sun she covers herself with a thick layer of Bronzing Oil. On the sleek beach of Abi d'Oru in Sardinia, women use, for a suntan lotion, local olive oil mixed with Vermouth (an olive-oil Martini?). After the first day of sunning, they cover themselves with the beaten white of eggs. "*A lungo andare*," a woman who's very much in the Italian sun told us (using a phrase which we looked up and found to mean "in the long run"), "Italian women probably realize that sun may give a wrinkle or two; but, *a lungo andare*, they're not about to give up the sun." How does this dovetail with medical admonishments? "Major" is the major word used in tossing around the possible evils of sunlight. "The theory that exposure to sunlight is the *major* factor responsible for aging of skin was discussed at considerable length," from a new skin book. "Dermatologists are becoming increasingly aware of the adverse effects of sunlight and are cautioning people not to overexpose themselves. . . . Sunlight is the *major* cause of premature aging of the skin and skin cancer. Beware!," from the good magazine, *Today's Health*.

We asked one of New York's most meticulous dermatologists. Tall, dark (and handsomely complected, we noted, reassured), the doctor set us straight while we admired his deep late-winter tan. "Tennis," he said by way of explanation of *that*. "I don't really revel in the sun. But I'm not an anti-sun addict, if one could put it that way. No question, of course, that relentless exposure hastens the aging of the skin. Nobody knows exactly why. But, if exposure is reasonable, doesn't it become a matter of trading a few small wrinkles that you might get twenty years later against a pleasant and healthy look that you could be enjoying for the intervening twenty years? Sunning makes people feel good. Most people, anyway. In addition, it's apt to help a number of minor skin problems—blemishes, for instance. Sun stimulates the skin in some curious chemical way which is difficult to pin down, since these chemical reactions are so fleeting in their existence."

Specifically, a suntan is a defensive reaction, a protection against the sun. One acquires this particular protection, this tan, by development of melanin, a pigmentation stimulated by sun. Normally, dark-skinned people have more melanin to summon up for protection than fair-skinned people. Which is why these Italian beauties perhaps can safely enjoy so much more time in the sun than, for instance, their Scandinavian friends. But, if fair skin tolerates the sun, even the blue-eyed blonde (only a rare redhead though) can achieve her measure of the summer health look *if*, the dermatologist said, she's not in too much of a hurry to get it; if she's not panicky all weekend that she won't absorb enough colour to get her through the week in town; if particularly she shops for her tan intelligently. Intelligent suntan shopping involves reading the labels on the suntan preparations, those helpful oils, lotions, sprays, and creams that absorb chemically the various wave lengths of ultraviolet rays to various degrees—that shut out the burning rays and allow the tanning ones to pass through. She watches for such words as "moisturizer" (very good word); "waterproof" (if not there, apply new dosage after each dip); "faster" or "fastest" tanning (means it might not screen out as much of the burning rays as a fair lady might want). She plans a summer tan kit that could include three items: a sun limiter for the first days; a more sun-admissive emollient for the serious browning; a complete sun block for noses and necks that have at the moment just about all of the sun that they can attractively and comfortably use.

What about local olive oil mingled with Vermouth, we asked the doctor?

"Olive oil absorbs a considerable percentage of the ultraviolet rays," he said. "As for the Vermouth—well it might add flavour."

FROM ITALY: NEW WIT AND LUXE FOR THE BEACH LIFE

Galitzine's alluring beach transparency: a wisp-of-organza toga in a Mediterranean glow of orange and turquoise, with a tantalizing trick of blowing this way and that, never quite obscuring the delectable message underneath—cowled halter-top, soft and clinging against the body; trim little bikini-shorts, made of Lycra. The costume at Lord & Taylor.

BERT STERN

VIVID BEAUTY—
BARONESS
THYSSEN-BORNEMISZA



The arresting profile of Baroness Fiona Thyssen-Bornemisza—head thrown back, thick auburn hair tossed with enormous panache, fine strong Celtic features lifted in vivid enjoyment.... In an age when to be a beauty is often a triumph of verve and know-how over a merely striking arrangement of bone and muscle, Baroness Thyssen, a Scottish beauty who lives in Switzerland, has doubled impact. Not only do her narrow, elegantly-planed face, her long green eyes and glorious skin stamp her a memorably beautiful woman—she simply projects the stuff of twentieth-century allure: vibrant good health and confidence; a spontaneous, quick-kindling charm; a real zest for great fashion—intuitive, personal, always provocative. She has a Scot's deep pleasure in the out-of-doors; is an excellent horsewoman; skis all winter at St. Moritz; swims, water-skis and soaks up the sun at Jamaica—"as far from the crowd as it's possible to get." With her husband and two young children, Baroness Thyssen lives most of the year at their Swiss villa in Lugano where, in a museum on the grounds, they keep one of the most superb private art collections in Europe. Here, with the flair of a great beauty, she wears a great beauty's dress: Givenchy's ravishing strapless organza princesse in tones of turquoise and India-pink, with an enormous flounce of crinkled organza leaves—like an exotic flower on a very long stem. Dress, in America at I. Magnin. The night-flower coiffure, by Alexandre.

BERT STERN





EERT STERN

VIVID BEAUTY— MRS. YUL BRYNNER

She has a beauty's insignia: the good bones, the sensitively carved features, the vivid specialness. . . . Her colouring is fascinating—tone on tone of warm topaz —matte, beigey skin gilded by a faint under-dappling of freckles; an abundance of long, heavy, ambery hair usually bundled back very simply from a perfect hairline, emphasizing the serene oval brow, the pulled-up cat-quality of her cheeks. In the photograph far left, her hair loosened, half-way down her back: a splendid torrent of amber and topaz light framing remarkable eyes—the palest greyed blue, hooded, secret-looking, like the eyes one sees in Flemish paintings. Mrs. Brynner, a Chilean, lives with her husband and small daughter in Lausanne; dresses, always, at Balenciaga. Here, she wears his new evening triumph —a magnificent Doge coat, alive with flowers. I. Magnin. Alexandre coiffure.





Brush-on make-up
For everything
excepting lips, now:
cakes of powder
to apply by brush.
Scandia wraps up the
idea—for eyes,
eyebrows, complexions.
At right, Star Sapphire,
daylight eyelid dressing.



BEAUTY BULLETIN

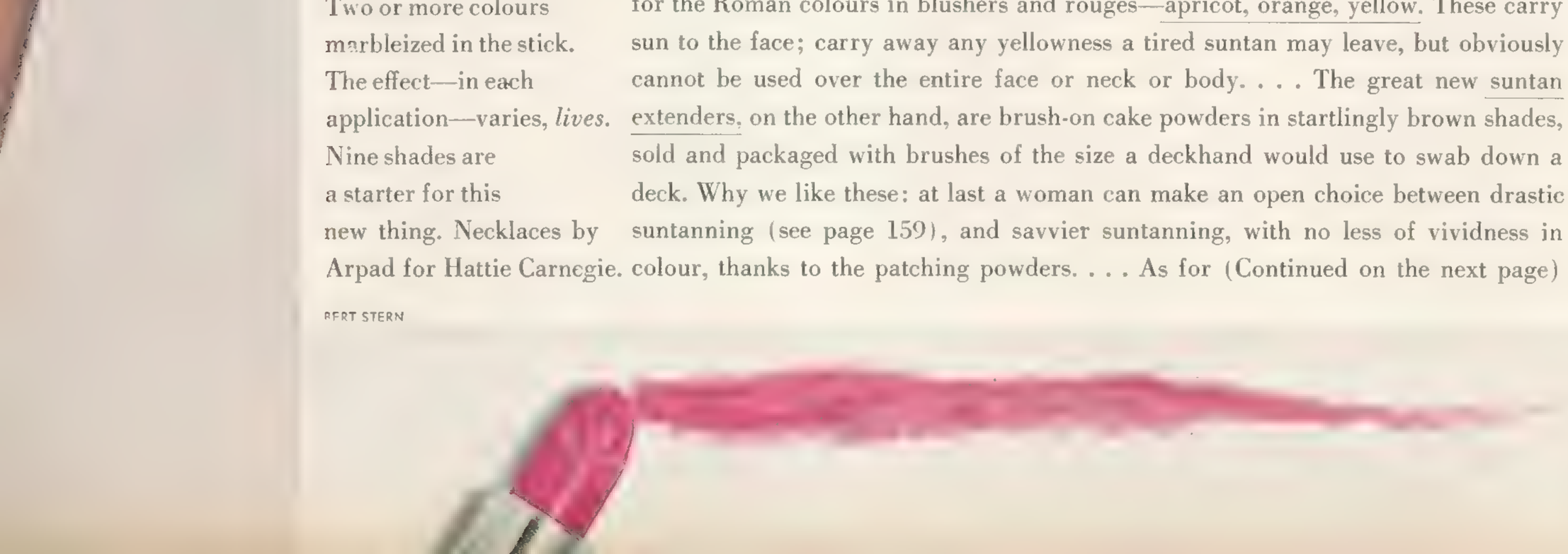
Vogue's May report on what it takes to be in beauty this summer . . . 25 vivid changes

MOVING INTO SIGHT WITH SUMMER: NEW CUTS OF HAIR . . . NEW INTENSITIES OF COLOURING . . . EVEN A NEW POINT OF VIEW ON THE SHAPE OF SUNTAN . . .

You could go on forever, dressing for summer as you always have—or you could do this: look for the electric switch and turn it on. In fashion, it comes down to a simple formula—covered head, covered arms, bare legs, the shortest dress you've worn since childhood: a narrow-shouldered extended shirt that shows as much leg and knee as your legs can stand; the dress itself cut from lacquer-coloured linen with a lacquery finish, or a brilliant white stuff, or ivory. . . . In beauty, the details are no less vivid, no less specific; they extend the fashion. . . . The new look for eyebrows is pale. Eyebrows bleached, lightened, or made-to-look pale with blond eyebrow make-up touched with ash grey. Even for . . . especially for . . . the dark-haired, lightened eyebrow make-up lifts the eyes, opens the forehead space. This trend began exactly one year ago with a tawny eyebrow powder and miniature pastry brush compacted together for eyebrows by Evelyn Marshall. Now the brush-on look is on everywhere, and has evolved a new school of brush-on make-up. Within its framework, you can now brush on every kind of make-up excepting lipstick; powder lipstick may be coming along next. . . . Eye make-up for summer, 1964, comes pretty much to this: if you're still drawing outward wings in eyeliner, you're not with the current. Eye-lining is level-eyed or round. The newest eye is the Kangaroo eye, round, melting, with lashes curled down instead of up. . . . *Mouths are more vivid.* The so-called pales are vivid pales and any lipstick with the liked brown cast is vivid amber or vivified with pink or melon. . . . The first pure yellow lipstick—butter yellow, lemon yellow (name your name) to be made available in a big way across the country will be with us in June. The yellow lipstick's use: as an undercoat to keep bright lipstick colours from turning dark in the summer's heat, or as an overcoat to make another lipstick more golden, more vividly summer. . . . Watch for the Roman colours in blushers and rouges—apricot, orange, yellow. These carry sun to the face; carry away any yellowness a tired suntan may leave, but obviously cannot be used over the entire face or neck or body. . . . The great new suntan extenders, on the other hand, are brush-on cake powders in startlingly brown shades, sold and packaged with brushes of the size a deckhand would use to swab down a deck. Why we like these: at last a woman can make an open choice between drastic suntanning (see page 159), and savvier suntanning, with no less of vividness in colour, thanks to the patching powders. . . . As for (Continued on the next page)

Completely new way to mould the mouth with colour
What lipstick seems to
be searching for
is more depth, more
moulding . . . more of what
an artist evolves
in using several tones
to make a "single" colour.
The first lipstick
to come along with what
is both a new technique
and a new depth-charge
is Glissando by DuBarry.
Two or more colours
marbleized in the stick.
The effect—in each
application—varies, *lives.*
Nine shades are
a starter for this
new thing. Necklaces by
Arpad for Hattie Carnegie.

BERT STERN




F O R





Newest pattern in suntan
Tan under and around the eyes; make-up idea by Pablo of Elizabeth Arden's Roman salon; details in text below.

BEAUTY BULLETIN

MORE OF THE VIVID BEAUTY CHANGES TO MARK SUMMER '64

(continued from preceding page) how a suntan ought to look, there is, as promised, one suntan pattern that's more chic than another. It is the look of skin sunned by the reflection of light *upwards* from water; a sun that fills the undereye portion of the skin with vivid colour—even freckled colour. No matter where you sun, the reflected-light suntan look can be faked: you make a mask of suntan foundation, as above; then make up as usual over this. . . . We like (Continued on the next page)

New way to set hair with colour
It's hairset, actually, but in a new form. Appetizingly tinted gel in any one of seven shades with bearing on the shade of hair you wear. Here, red highlights. "Coiffure Italienne" by Max Factor.



The sporting life—racier, prettier. We went to Detroit to get this one—the raciest, prettiest new car on the scene, the just-now-in-circulation Ford Mustang. Parked on its bonnet, more evidence of how prettiness is sneaking up on the sporting picture. A young woman in impeccably tailored trousers, straightforward overblouse, and nothing but soft prettiness about her: soft make-up; little sandal with talon-twist heel; a silky geranium holding back her hair; the whole bit. Two-piece costume of Fortrel-and-cotton (a Galey & Lord fabric), by Ellen Brooke. About $55 at Henri Bendel; I. Magnin. Lipstick, the glowy Cover Girl "Natural Frost." Degas sandals from Saks Fifth Avenue.

Savvier suntanning
Light, medium, dark—you choose. In three metred strengths of screening, the new Pick Your Tan by Jacqueline Cochran, a suntan lotion that comes with moisturizing benefits of the famous Flowing Velvet.

GENE LAURENTS





GRIGSBY

BEAUTY BULLETIN

(Continued from preceding page) the prospect of less-hurried suntans, less panic about their fading—Revlon's Blush On really led the troops on this. . . . We still like day make-up to build planes with white on the eyebone, honey brown for depths, but for summer, excepting for special or kicksy make-ups (see the Kangaroo eye below for one of the latter), we'd skip eyelining under the eye for day. . . . The trend toward genuinely better, not just better looking, complexions is on. To this end, all kinds of sensible efforts are being made. Breathing is being made a thing of (the hard-to-get English edition of Jean-Louis Barrault's *Reflections on the Theatre* outlines the breathing methods that great man of the theatre developed for his own needs; is one of the sources people are turning up and finding fascinating). There's a complexion-clearing diet (see Vogue in June). And one famous skin specialist insists that his clients "swim" on dry land, face downward, five minutes a day to increase circulation, inspire deeper breathing, to help clarify the skin. . . . Hair is slick (as at right), or not (if you wish). But it's not with it if it's not able to take on a hairpiece. . . . The "natural" sprays are the big hairsprays; newest hairspray we've seen has a sun screen built into its formula—the same sort of chemical block that goes into suntan lotions for slower tanning, no burning. . . . Women who haven't a line in their faces are trying the liquid protein wrinkle "removers" anyway, and some version of this particular branch of new cosmeticry, first told about in Vogue in February, is being developed by almost every major beauty house as word (Continued on page 197)

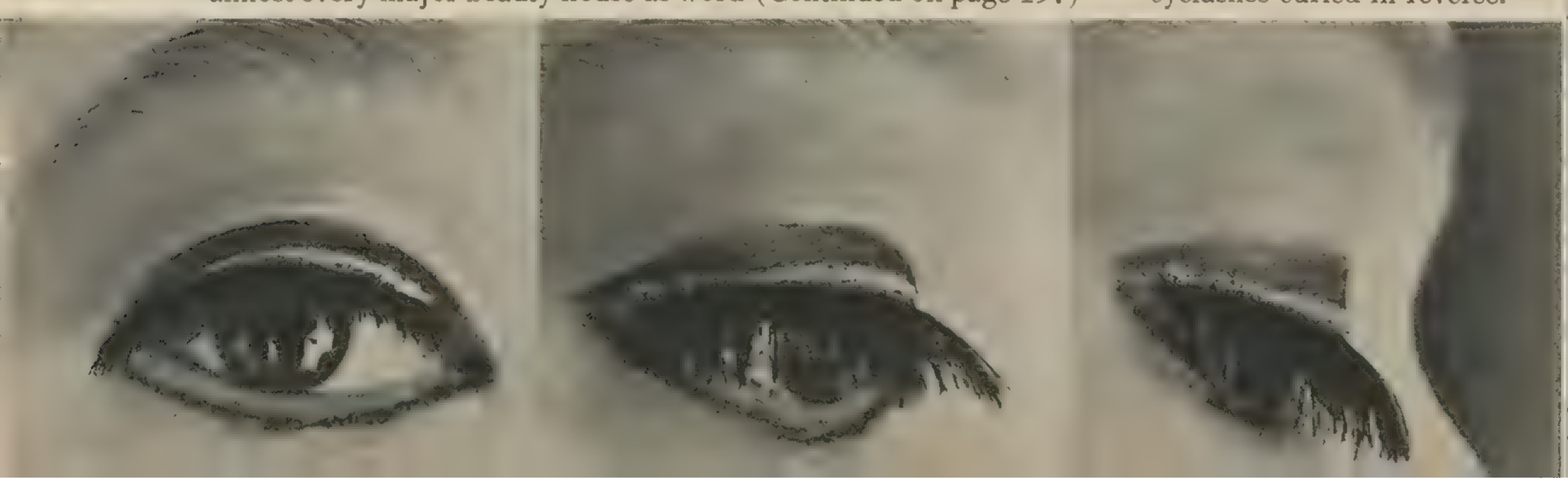
Sunglasses to match eye shadow, or vice versa
Demonstrating the point, above: the purest ribbon of eye colour we could find—Celebrity Look sunglasses by Sea & Ski; Lime-Light eye shadow by Estée Lauder.

Suntan-extension news
To patch or fake or refurbish a suntan, Paradise Tan compacted with a brush: a Germaine Monteil Color Blend.



The Kangaroo eye
Very clever, the kangaroo. Its eye is limpid, soft; wears a straight or down-turning fringe of eyelash to veil the eye from sun. Copying Ethel (see page 117), Carita in Paris did this make-up for us—beige shadow ringed with black shadow; fake eyelashes curled in reverse.

The famous Vidal Sassoon cut—lit a whole new way
Where, we asked ourselves aloud in the company of Vidal Sassoon, can an established haircut go—if it's to be newsy and yet not lose touch with what made it sensational in the first place? Should one press for change for change's sake? In the case of this cut, we think nothing should happen to the plot itself—as yet. Its light-headed, swinging shape, with its herringbone cut at back from crown to nape (the secret of what keeps the back looking flou), still has a long time to run, it seems to us. Any change should add a fillip—not destroy the basic pattern. Fillip, therefore, is what you see at right. This is the Sassoon cut—the vrai thing—but outlined with streakings of light. Leslie Blanchard of the Saks Fifth Avenue Salon caught the idea in a flash: outlined the hair—*after* it was cut—with blondness. He put Ultra Blue Lady Clairol hair lightener to work; then the mannequin went back to Sassoon for the unusual set: four foam-wrapped curlers at the crown; two carefully-combed side pieces set in Scotch Magic Mending Tape. The cut you see swims, drives in open cars, moves in the breeze—then settles down for evening with a hairpiece for coquetry (see this, page 197).



PENN



MARIA CALLAS

Passion and talent arm her. She has the power of genius. In Maria Callas the fire of her presence and the ice of her control meet with almost frightening force. "There is no one like her," said Rudolf Bing, of New York's Metropolitan Opera, arena of some of her most crashing battles with management. "She is an artistic personality of unique fascination and power." Recently, at the Royal Opera House at Covent Garden, Maria Callas, after a year-and-a-half off-stage, shattered her own superlatives as Tosca in Franco Zeffirelli's emblazed new production. (*Tosca* became the toughest ticket in London.) "A radiant personality steeped in music," Sir David Webster of the Royal Opera called her: "She has the ability to make an audience part of her own experience...she can raise a Tosca to the level of classical tragedy." She was photographed for Vogue, right, in her new white first-act costume for *Tosca*—gone the traditional sweeping hat and cane—and, on this page, in a dress by Biki-Milan, as her own triumphantly beautiful self. This month in Paris she will sing Norma, and later, record *Carmen*—an event needled with anticipation. Of Maria Callas, the director of Milan's La Scala where her fame sprang, said, "Her voice—her vocal technique—has been easily compared to the nineteenth-century singers, Pasta and Malibran. But I think these very great singers were not up to her in psychological penetration of rôles. She is extraordinary in being a real actress. She is also so extraordinary that you have to go back to these nineteenth-century examples in the interest she has been able to create...to bring new audiences to opera, and bring back audiences that had drifted away. Maria Callas," Antonio Ghiringhelli went on, "is one of the greatest and most complete personalities of the theatre in all time."

HENRY CLARKE



GENET

AT THE PEAK OF THE FRENCH INTELLECTUAL RANGE STANDS A CURIOUS QUARRELSOME WRITER WHOSE DRAMAS ARE PLAYED ALMOST EVERYWHERE IN THE WORLD. THEY HOLD A SECRET FANTASY LINKED TO UNIVERSAL DREAMS.

At this moment a Jean Genet play is somewhere on stage. At this moment someone is seeing *The Maids*, *The Balcony*, or, perhaps in New York, *The Blacks*. Someone is reading his autobiography, *Our Lady of the Flowers*, or following the diffuse extraordinary biography, *Saint Genet*, written by Jean-Paul Sartre, his obsessed biographer. This rare photograph was taken by Cartier-Bresson at the Place de la Bastille, in Paris where Genet was born. A homosexual who plays at times at evil, who plays the game of Saintliness, Genet has been both thief and hoodlum, a prisoner who analyzed himself. He is an amalgam of blunder, rejection, and failure who has become an unhappy success, a willing contradiction. Through him pour feelings, according to Sartre, that have the power of hemorrhage. To explain away the contention of Evil and Good in just this one man takes all of Sartre's twisting logic. For to him Jean Genet "holds the mirror up to us; we must look at it and see ourselves."







BLACK LACE—THE MAKING OF A SUMMER
WITH SUNNED SKIN, WHITE CAMELLIAS



LOOKS THAT MAKE A SUMMER

What they make it is very special—more ravishing, more exciting, than any other ordinary Brand-X summer has been for years. This is the summer for black lace, suddenly wonderful over gold-washed skin, and re-uniting summer with romance; for the stark splash of black-and-white prints—border stripes, big parquet checks—in evening dresses that are long, marvellously effective; for fresh cuts of day clothes in linen, piqué, cotton, with an extra prettiness-factor for city or country. Black lace, here, with these romancy touches—ruffles, scallops, slit-up or flounced skirts, and the coquetry of white camellias.

Left: Ruffled tippet and overskirt of black lace, over narrow black silk crêpe. By Sophie; custom made at Saks Fifth Avenue. Vendôme ring.

Above: A dress of sheer black silk marquisette over pale crêpe the colour of face powder, with a black Chantilly lace overskirt slit up the front. Designed for Elizabeth Arden, by Oscar de la Renta. Mimi di N earrings.

PENN



The idea here, pointed as this paragraph—long evening dresses with a sharp-edged dazzle that comes from the exciting play of black-on-white, one of the smartest plays you can make this special summer. *Left:* White cotton dress, the strapless top, skirt, and stole, all striped in black. Seaasi Boutique for Martini; about $145, at Miss Bergdorf of Bergdorf Goodman. Dress and stole, also at Julius Garfinckel; Montaldo's. Vendôme ring, at Best & Co. *Right:* Bold black and white checks on silk surah, the dress, long and very low at the back. By Charles Cooper; about $145 at Bonwit Teller; Hudson's; Frost Bros.; I. Magnin. Ring by Castlecliff, at Bergdorf Goodman. Mademoiselle sandals at Lord & Taylor. Coiffures, both pages, by Kenneth.

PENN

BLACK-AND-WHITE EVENINGS
THAT MAKE A SUMMER



LACE THAT MAKES
A SUMMER EVENING



Lace now: fresh, young, crisp, and completely bewitching in its newest form—summer suits, for late day. Two here in black, one in white; all dresses with flirty little jackets.

Left: Black lace suit backed in grey silk organza with ruffles around the jacket and skirt; a dress top of white shirred double silk chiffon; sash of bright pink satin. By Jayna, of cotton-rayon-and-silk lace; about $110. Accessocraft ring. Both: Best & Co. Dress: Joseph Magnin. Emme bow. Coiffures, both pages, by Kenneth.

Above: White lace jacket and rounded skirt, both edged in scallops. The bloused top, bias white chiffon with a cowl neck. Emme bow.

Right: A-shaped black lace dress with one deep flounce around the hem of the skirt, another rippling along the black lace jacket. Both dresses, this page, by Ceil Chapman, of silk-rayon-and-cotton re-embroidered lace; about $250 each, at Bonwit Teller. Dresses and KJL ring: Joseph Magnin. Sally Victor hat.

PENN



Bright prints, here, with easy shapes—marvellous wherever the heat is blazing, worn very short on sleek brown legs with feet in the barest sandals; hats straight on the brow with scarfs catching your hair back off your face. We think this is a wonderful way to go to the country... and a wonderful way to look when you get there.

Left: Blouson dress of red-and-green plaid with a sleeveless bias-cut bodice, a cowled neck, a bow on each hipbone. By L'Aiglon, in the special freshness of Dacron-and-cotton. About $23, At Lord & Taylor; Rich's; Halle Bros.; Wm. H. Block.

Above, right: Easy silk shirtdress from Italy with long stripes of coolest blues and white; sleeves rolled to the elbows. The collar folds away from the neck and there's not a constricting line from shoulder to hem. By Oriane of Capri. About $70. At Lord & Taylor.

Directly right: The bandana-print Italian shirtdress—already a fashion Ford in Europe, we think this is a dress to watch now. Like two cotton scarfs sewn together, in shades of blue and white; worn with the neck open wide, cuffed sleeves unbuttoned and flipped back. About $30. At Lord & Taylor. All hats by Sally Victor.

PENN



BRIGHT PRINTS
THAT MAKE A SUMMER



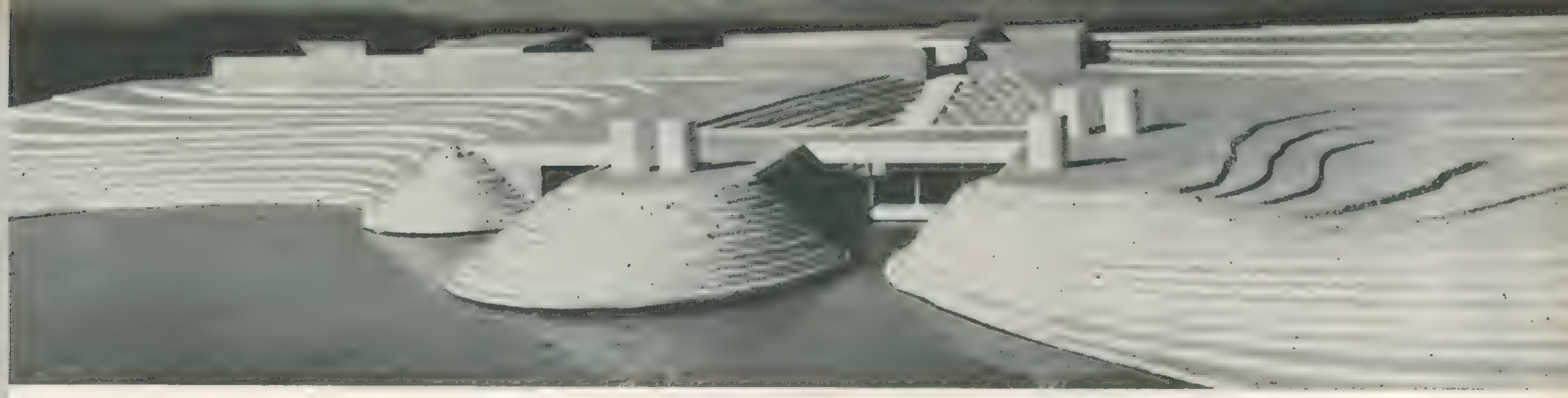
The clothes on these two pages are geared to blissful summer days in town . . . all in cool fabrics made even cooler by gleaming white and crisp lines.
Above left: Short-sleeved suit in white waffled piqué half-tied in black patent leather, the back hanging straight and free—one of the brightest ways to make summer days sparkle in the city. By Estévez of Dacron and cotton. About $90. Grandoe gloves. Cadoro earrings. All at Lord & Taylor. Dress, also at Burdine's; Neiman-Marcus.
Below left: Two-piece dress in pink-and-white striped cotton with a notched open collar and a crisp cool approach to steaming summer days in the city. It's double-breasted, sleeveless, and loosely tied with its own belt. By Cooper-Couture. Of Swiss cotton. About $110. At Bonwit Teller; Hudson's; Frost Bros.; I. Magnin.
Right: Heavy white linen dress with three big buttons closing the side.
Easy around the neck, easy over the midriff, with a dropped waist, lightly gathered skirt. By B. H. Wragge, of Moygashel linen. About $75. At Bonwit Teller; Wanamaker's, Phila.; Gus Mayer; I. Magnin. Nettie Rosenstein bracelets at Bonwit Teller. Coiffure: Marc Sinclair of Pierre Henri. Hats by Sally Victor.

PENN

WHITENED DAY LOOKS
THAT MAKE A CITY SUMMER

PHILIP JOHNSON

AN ARCHITECT WHO LIVES IN A GLASS HOUSE AND THROWS STONES, TOO— A MAN OF CHARM AND CONTROVERSY WITH THREE MONUMENTAL BUILDINGS JUST OPENED, FOUR NEW PRIVATE HOUSES IN PROCESS.
BY CLEVELAND AMORY



Philip Johnson, who lives in a glass house, eats in a glass restaurant, and works in a glass office (all of which are, of course, his own design) knows he shouldn't throw stones. but the most controversial architect of our times likes nothing better than to do so. Once the Peck's Bad Boy of the business—"Now, dammit," he snaps, "the kids call me the Grand Old Man"—he thinks nothing of snapping off opinions on everything from picture windows ("the greatest prejudice arousers in the world") to the American automobile ("It should be technical perfection and instead it's the greatest example of planned obsolescence since old age"), from Washington ("It is an ugly city —very ugly. I would call it strangulation by spaghetti") to the World's Fair ("Do you know what imposed the whole new plan out there? Sewer lines—thirty-year-old sewer lines!").

On the subject of Robert Moses he is more gentle. "He has," Mr. Johnson says, "a good, clean, honest—and totally false—conception of architecture." And, when other whipping boys fail him, he turns on himself. "I confess," he declares, "to the same blind arrogance that all artists and even would-be artists are afflicted with. I tend to dislike, or envy, or be jealous, of all work but my own."

One thing is certain. Opinionated or not—and it should be noted that the majority of his opinions are delivered with a devastating grin—Mr. Johnson is in a position of eminence few architects in history have ever attained. He has recently seen open within a few days of each other, no less than three of his monumental new public buildings—the New York State Pavilion at the World's Fair, the New York State Theater at Lincoln Center, and the new wings of the Museum of Modern Art on Fifty-third Street.

When I talked with Mr. Johnson in the last frantic throes before these openings, however, he was still in high throwing form. "I visited two of the jobs this morning," he told me, "and picked up two horrors. Pure Hell. (Continued on the next page)

PHILIP JOHNSON IS THAT RARITY, an architect who designs his buildings like a sculptor, who uses sculpture as part of his buildings, who starts off each venture—art gallery, house, theatre, synagogue, church, office building—with a soaring theorem, its principles not new, but its conclusions daring. Born fifty-seven years ago in Cleveland, he started architecture late, but has bloomed profusely around the country in the last fifteen years. He is a quick-minded, clipped talker, a dasher rather than a contemplative when the work is rushing along. An architect who does some of his most courageous efforts for private clients, he prefers to work with scale models; *opposite*, he is shown with the model of the David Lloyd Kreeger house in Washington, D. C. That house, deliberately built for a great art collection, has three main characteristics: it is of travertine, it has cross-vaulted domes, and it has the proper vistas. *Above:* The model of the James Geier house near Cincinnati, Ohio. An underground house, it has a sod roof where ponies will graze on grass. Of glass and concrete, it deserves that overworked word. romantic. for its bedroom windows are level with a lake. *Below:* A model of the Dallas, Texas, house of Henry C. Beck, Jr., where every one of the 274 pre-cast concrete arches has its own special but separate light and the arches form part of the garden.

HORST





PHILIP JOHNSON continued

Those exit lights at the State Theater—honestly, god-*awful*. And that spandrel glass at the Museum. God, I *still* can't make up my mind about that!"

One thing Mr. Johnson had no difficulty making up his mind about was me. "I am sick and tired," he said, "of all the word-minded people in this world. It's my great fight on this earth—that the word-minded people are the ones who set the standards. What they say about everything counts. An artist or an architect conceives and creates —but then in the final analysis he's at the mercy of some *writer*—a man who knows absolutely nothing about what the artist has spent his life trying to do—a man who uses up hours and days of his time asking his childish, idiotic, asinine questions and then, as a final irony, assesses him for all time. Why I'm submitting to it I don't know. In Gothic times the word-minded people didn't count. The architect of Chartres cathedral isn't known. He had no P.R. man. Well. neither have I. But I'm submitting to it because nowadays you have to. The first mistake in this whole world was the invention of printing. And the second was the invention of the automobile."

"The values of our culture," Mr. Johnson continued, warming to his task-taking, "are all based on the word-minded. The visual arts are simply unable to rise above our communicative publicity media—all of which are, by definition, words. An architect, on the rare occasion when he is allowed to come in by the front door, still ranks somewhere between the accountant. who is. of course. vastly more important, and the Fuller Brush man, who is only slightly less. After all, *they* are utilitarian. Architects are actually so non-utilitarian we're almost extinct. Do you know that ninety percent of the cubic feet built in this country are built without any architect at all?"

Rather timorously, in view of not only Mr. Johnson's distinguished distinction, but also his attitude toward words of any kind, I asked him whom he considered the greatest architect of all time. "Imhotep," he said quickly. "You remember him, of course," he smiled cynically. "I-M-H-O-T-E-P. He did the tombs of Saqqara, about 3000 B.C. No," he added irritatedly, "no 'U' at all. S-A-Q-Q-A-R-A. I forgot the word-minded people always have such trouble spelling."

I managed a smile. But I was relieved when Mr. Johnson passed on to his second greatest. "The architect of Teotihuacán," he said. "One of the largest pyramids in the world—probably the finest example of the relationship of urban space in the whole world—far better than the Egyptian, of course. And yet there is not one single written report of anything about the Teotihuacán culture. It's fascinating, you know, what we *don't* know from words." (Continued)

KNOWN AS THE "ROOFLESS CHURCH" at New Harmony, Indiana, *right*, this shingled dome with its sacred wall enclosing a Jacques Lipchitz sculpture, "Holy Spirit Descending," with its Lipchitz gates, is in effect a magnificent piece of sculpture. Its major Johnson point, the peace of its holy courtyard. *Left:* The Pre-Columbian art wing of Dumbarton Oaks in Washington, D.C. Here eight little domes are woven together, supported by Agatan marble drums. (The ceilings are Agatan marble but the floors are verde antique marble, and curved glass fits into curved bronze frames.) The full name of this remarkable building, incidentally, is "Wing for Robert Woods Bliss Collection of Pre-Columbian Art, Trustees for Harvard University, The Dumbarton Oaks Research Library and Collection."

HORST



PHILIP JOHNSON'S OWN GLASS HOUSE





By now even my nods were wan ones. I asked Mr. Johnson if he had spent much time there. "I was there last week," he said, surprisingly patiently. "I worked on four of my new buildings there."

Mr. Johnson's third most famous architect of all time is also unknown—the architect of the Ryoanji Gardens at Kyoto, Japan. "It's my favourite building in the world," he told me, "or at least it was until I'd seen Saqqara and Teotihuacán. Favourite buildings change around, you know. Consistency, your word-minded Emerson said—surely you remember *him* —is the hobgoblin of little minds."

The irony of Mr. Johnson's anti-word-mindedness is that he himself first entered architecture by the humble word route. Not until he was ten years out of college did he even enter architectural school, and, before that, at Harvard or his previous schools, he had never even taken a single course in architecture or, for that matter, in art history. By that time, however, he had already published, in 1932. with Henry-Russell Hitchcock, his landmark book, *The International Style—Architecture Since 1922,* and had already established himself as one of the world's leading critics in a field in which he, personally and technically, had no training at all. To this day he is known in his profession as a miserable draftsman. "Why are your drawings," Paul Rudolph once asked him, "so ugly and your final buildings so beautiful?"

Johnson was born in Cleveland in 1906, the only son—he has one older sister and one younger—of a successful corporation lawyer and a mother who had taught the history of art in school. "Father was very successful, but he didn't like high living. He was a Puritan. He didn't touch liquor or smoke but there was a bit of the village atheist in him, too—he was basically a nice man, extroverted, with an easy smile. He was the sort of person people invited because they liked him. Mother was very different. (Continued on page 191)

WHEN PHILIP JOHNSON BUILT HIS NOW-FAMOUS GLASS HOUSE in New Canaan, Connecticut, in 1949, he was a young architect trying to prove all his theories at once, but his main theory he proved: one could live in a glass house without interior walls and still preserve privacy *if* the house were deep in the woods. He put on the walls what he still calls "the most beautiful wallpaper in the world." Since then, in 1954, he added a guesthouse with a bedroom beautifully curved—in fact, his first curved form, for he wanted to give a "feeling of cuddle." In addition, he commissioned a specific piece of sculpture from Ibram Lassaw for a specific spot—in fact, the sculptor had to fit the piece to a definite curve. *Above:* The guesthouse bedroom with Lassaw.

HORST



PHILIP JOHNSON Continued

She had been in love with father for years and years before they married, but he had married two other women first. He was forty-five when I was born, she was thirty-eight. She was the country-club set, but she was an intellectual, more or less—in any case she got a master's at Wellesley back in the nineties—this, in those days, was very odd."

From seven to fourteen, young Johnson went to school at Pinehurst, N.C., where his family also had a house. "It was so small it was almost a tutoring school. I was always second at school, never top—a good position, it gives you ambition. I liked to read books but I hated mechanical things, anything with my hands. Sports were awful—I can still remember the agony of having to play baseball."

At the age of thirteen, he went with his mother abroad and had what he realizes now was the great "architectural experience" of his life—he visited Chartres. "Catholicism was a mystery to a young Puritan from the Midwest," he recalls. "There was a funeral going on. I was so moved I don't know why *I* wasn't dead. The idea of people building something so extravagant—so beautiful—to a *God*! For twenty-five years they built—the whole population—the whole population from *all around*! Can you imagine the people of, say, Birmingham, then, or now, or *ever*, importing the whole population of Alabama and for twenty-five years, building *anything*?"

The second great architectural experience came ten years later when, at twenty-two, he stood below the Parthenon. "I never saw it in ruins at all," he says. "I saw it then and I still see it now just the way it was originally." To this day Mr. Johnson sees the buildings he has conceived as completed before they have even been begun. "I can stand in my house," he says, "and talk about the gallery I am going to build up on my hill for my pictures. I stand and look at it and point out things about it to people, and of course they don't see it, because it isn't there yet."

A man who can stand with you and look out at one of the most beautiful vistas in Connecticut and point out the details of a building that isn't there is also, of course, a man who is bound, on occasion, to run afoul of reality. And Mr. Johnson has done so in spades. First, though, came Harvard. He went there in 1923 but he did not graduate, because of several breakdowns, until 1930. "My first ambition at Harvard," he recalls, "was to be a piano player. My next passion was Greek and Greek philosophy. I was pretty nearly friendless—the closest to a friend I had was my tutor, Raphael Demos."

Before his graduation, in 1929, Johnson read an article by Henry-Russell Hitchcock in *The Arts* about the work of the brilliant Dutch designer, J.J.P. Oud. "The minute I read that article I knew what I wanted to do with my life. It was Saul and Paul." From college he came to New York, met Hitchcock and almost at once began the collaboration which resulted in *The International Style.* (Continued)



THE PLEASURE PAVILION, *right,* at Philip Johnson's garden in Connecticut. With its effect of a forest of columns on an island, this deliberately useless structure, an American *folie,* was built to prove the fun, the pleasure of architecture. (Johnson likes the idea of precast concrete arching white trees.) *Left:* This extraordinary, all-glass house of Robert Leonhardt at Lloyd's Neck, New York, is so cantilevered that it projects over a fjord, almost the only one in this country, with a drop of one-hundred feet to the water. The great smashing diagonals give to the structural plan the giant satisfactions of geometry.

HORST



PHILIP JOHNSON Continued

At the same time, with another friend, curator Alfred Barr, Johnson, the young architect who was not yet even an architectural student, founded the Department of Architecture at the Museum of Modern Art.

Then, still before he entered architectural school, came eight long years when reality really overwhelmed him. During this period he ran the gamut of the "causes" of the thirties. "I think the only one I didn't get mixed up with was Communism—Communists weren't very amusing even then. It seems hard to remember the thirties now. I wanted to *do* something. I was for anyone who was trying to do anything about poverty in the midst of plenty. It seems even more incredible now—how *could* this country have been so stupid? Anyway, museum work seemed pretty illogical in that sociological hour."

Together with another friend, Alan Blackburn, who had been in charge of the business end of the Museum, Mr. Johnson, the non-athlete, mounted his white charger and rode off to do battle with The Depression. His first charge led him to perhaps the wildest of all the wild men who were trying to "do something"—the late Mr. Huey Long. "When we descended upon Huey," Mr. Johnson recalls, "he was amazed. After all, here we were, two Harvard intellectuals in a sea of practical politicians. Neither Huey nor any of the rest of them knew what the devil we were all about. I think we got to see him all of four times."

Meanwhile, back at the farm—his father's—in Cleveland, there was, if not mortgage trouble, at least a milk strike. Once again, Johnson mounted his charger and rode into the fray. "I made inflammatory speeches," he says. "The only trouble was they didn't inflame other people as much as they did me. Often I got so tongue-tied in the middle of my speech I had to leave the platform. But I did get that grass-roots feeling—you know, the pee-pul—and my speeches convinced me that I was the man to run for the State Legislature."

Johnson resigned before the election ("I learned the State Legislature is the *last* place you can really have fun"), but his successor, carrying on his campaign, actually won. Then, in 1937, he made the first of two trips to Germany. In this period, too, he considered buying the *American Mercury*. "I was mixed up with all the right-wing fringes," he admits, "meanwhile all the time I was steadily voting for Norman Thomas. Those were my thirties. By 1938 I was so sick of myself I was going to shoot myself. I was so worried about what I was going to do with my life and the irony is I didn't have to do anything. I could just have lived on my inheritance. And, if I had been a European, I would have done that. But Americans always say, 'What do you do?' It's a terrible country, really." (Continued on page 204)

THE NEW YORK STATE THEATER, *left*. The most contemporary architectural point of this new travertine building is that it incorporates certain continental traditional ways but better. Although the auditorium is red plush and gold leaf in the horseshoe shape, the seats are nearer the stage through the device of a shallower lyre-shape. (There is no centre aisle.) What the building does have is a lighted promenade—the largest in the world—shown at the *top left*, with a floor of two marbles, two Elie Nadelman sculptures, travertine balconies, walls of white carpet and a gold leaf ceiling.

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What now? This menu, now. Just delicious enough to brook no buts—just unlikely enough to put you in a new and sphinxlike light.

VOGUE'S OWN RECIPE

LOBSTER TART

FOR FOUR PEOPLE

6 tablespoons butter
3 tablespoons flour
1½ cups cream
4 tablespoons dry vermouth
1 pound cooked lobster meat
2 cups fresh cracker crumbs
1 teaspoon paprika
2 tablespoons freshly grated Parmesan cheese
Additional melted butter

In the top of a double boiler melt 6 tablespoons butter, blend in flour, cook a minute, then add cream and vermouth. Cook, stirring constantly till smooth and creamy. Add the lobster meat, and turn into a low ovenproof casserole.

Pound enough crisp crackers to make two cups (use ones with a taste—maybe the sesame-seed kind), add the paprika and the Parmesan cheese and enough melted butter to make a cohesive mass. Knead a moment and then flatten it out to a thickness of a quarter inch. Now cut little biscuits about the size of a silver dollar and arrange them in a pattern on top of the lobster.

Cook in a 350° oven for 20 or 25 minutes.

THE SNAPPER: The cracker biscuits.

VOGUE'S OWN RECIPE

GRAND-MARNIER MERINGUES WITH LEMON ICE

FOR FOUR PEOPLE

12 small meringues
Grand Marnier
Lemon ice

Make (or, more probably, buy) twelve small meringues. Carefully jab little holes in the bottom of each with an ice pick. Pour some Grand Marnier on a plate and set the meringues in it. Watch them until you see they have absorbed some of the liqueur.

On a platter place a melon mould of lemon ice. Surround it with the meringues. Pass the bottle of Grand Mariner to splash over the dessert.

THE SNAPPER: Liqueur-soaked meringues.

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BEAUTY BULLETIN

Continued from page 168



spreads. . . . The most recent labelling emphasizes the importance of keeping one's face as calm as lotus while the stuff sets. . . . We expect to see beauty marks on backs at beaches (surgical glue doing the holding job) and, on backs wearing low-backed dresses, dancing at night (here the mouche's own stickum seems to be sufficient). . . . Double-decker, triple-decker fake eyelashes could be a trend; the heaviest payload we've heard of involved a

Small coquetry to pin to short hair

A skinny, 12-inch strand of hair on a comb-held bow, looped up to catch its own tail. Add to the Vidal cut on page 169.



mannequin with nine sets of fake eyelashes worn simultaneously. . . . Eccentric make-ups are making some headway; these are only for the woman who knows her fashion and is skillful with make-up—they'd include the new Pistachio lipstick; gold hair powder; possibly what Pablo of Elizabeth Arden calls "small crazies," by which he means such elec- (Continued on page 206)

Larger coquetry for heads that like more hair

After-swimming or in-humidity idea from Lilly Daché: 20-inch swag of hair: comb-held bow of taffeta, organdie, or lace.



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DAISY FELLOWES

(Continued from page 148)

haircut of an enchantress in her prime. She was in her early seventies when death overtook her, but she had long determined to grow old with the utmost elegance and with a serene vivacity. At this she had succeeded, as she did at most things she had set her heart upon. The authoress of several books, she frequently assumed as one of her rôles that of *une femme de lettres*, but her literary productions are, at their best, ephemera. The great full force of her creative ability had been concentrated into making of herself that rare phenomenon: a living work of art.

Christened Marguerite Sévèrine Philippine, but known from childhood as "Daisy," she was the daughter of the fourth Duc Decazes et de Glücksbierg, a descendant of Louis XVIII's famous liberal chief Minister, a statesman whose formula for post-Napoleonic France had been "to royalize the country and to nationalize the Monarchy." Her American mother, the Duchesse Decazes, was born a Singer, sister of Paris and Washington Singer, as well as of Winnaretta, Princesse de Polignac, the great musical patron, friend of Proust and prototype for one of his main characters.

Daisy Decazes first married Prince Jean de Broglie and then, after a somewhat spectacular widowhood, the Honourable Reginald Fellowes, a son of the second Baron De Ramsey, one of Queen Victoria's Lords-in-Waiting. With this marriage, which took place in August 1919 just after the close of the First World War, Daisy Fellowes embarked on her lifetime career as leader of fashion and brilliant exponent of the art of living which brought her, within the closed but rapidly expanding circle of European "society," an enviable and enigmatic fame.

In this career she could rely upon four major assets: very great beauty, a subtle, exquisite, and barbed sense of humour, an inborn taste for dress, and a considerable fortune. It is interesting to speculate upon how Daisy Fellowes would have evolved without this last adjunct, for it enabled her to fulfill every caprice, to provide herself with innumerable ideal settings—Paris, Neuilly, London, Venice, Berkshire, her roving yacht "Sister Anne," and so on—to dispense generous but also thoughtful hospitality, and to help her many friends.

A perfectionist, she was provided by fate with the means to make life at least look as though it were perfect. In the quiet muted salon of her *hôtel* in the Rue de Lille—built in 1728 for the Duc de Mouchy—or in the tiny *cottage orné* which, at the end of her life she was converting into a Petit Trianon in the garden of her more pompous, but then closed, big house, Donnington Grove, in Berkshire, England, the world seemed shut away.

A friend has told me that in her youth she could make even the suite of a large and clanging New York hotel seem a pool of tranquility as she lay there peacefully on a chaise longue, surrounded by flowers and rejecting the febrile tempo of New York life.

In profile Daisy Fellowes' beauty was of an order which can only and inadequately be described by the cliché "classical." Her eyes, which were grey-blue and translucent, missed absolutely nothing that was going on. They expressed an attentive amusement with life which was neither sly nor mischievous but a curious amalgam of both, with a gleam of wisdom thrown in. Their general broad statement of an attitude to the outside world was confirmed by a hovering smile, and re-emphasized by a brief, high-pitched laugh, a tintinnabulation almost Oriental in its tone, like the rapid tinkling of a little porcelain temple-bell.

Her voice, also, could never have been mistaken for that of anyone else. With its charming double-RRs, it was ever the voice of a Frenchwoman speaking English—a voice formed by the

lips, the tongue, and the palate, and in no way seeming to emerge, as do so many Anglo-Saxon voices, from the larynx. In spite of her transatlantic heritage, Daisy Fellowes was innately and unquestionably French. She seemed most herself in the shadowy old house in the Rue de Lille or, I daresay, in her house at Neuilly, which I never knew. At Donnington Grove, a country-house connected with Beau Brummell. where she amused herself by creating a somewhat overstated bedroom with a vast plumed and canopied bed, and by keeping a flock of black sheep, she seemed in some sense transplanted—not precisely out of her element, but not completely within it either.

Friends, asked to stay at Donnington before her second husband's death, were privileged to admire without reserve the extraordinary care and affection which she lavished on Reginald Fellowes, for some years a cripple in a wheelchair. Her life was planned around providing for the comfort of "Monsieur," as she would call him to their friends. and no trouble to this end was too great.

This extreme and imaginative loyalty, this wonderful capacity for taking infinite pains for those to whom she was attached, was one strongly-marked aspect of Daisy Fellowes' character. Paradoxically it was coupled with another, and opposed, quality. She used to say that she wished she had been born a man; but since, instead, she had been born one of the most feminine and one of the most alluring of women she could not always resist the temptation to affect, not events, but other people and their lives. It could be termed the experimental side of her character, or a passionate interest in cause and effect. It stemmed, perhaps, from a wish for power—which, had she been a man, could have been satisfied but which, even as a most exceptional woman, was never so.

Throughout her life she inspired, as she deserved to do, many passions; but one felt that for her the effortless inevitable conquest by an extreme beauty had never been enough. Yet the catalyst streak was never seen in her treatment of those friends to whom she gave a true affection, and who have of her only memories of a kind, loveable, greatly caring, and much-missed friend.

Among Daisy Fellowes' several conversational gifts was one for relating devastatingly funny but concise anecdotes about common friends or acquaintances, followed by the chink of the irresistible porcelain laugh. These anecdotes were shot through by rays of fantasy which hugely enhanced their amusement-value. It was a habit far removed from the boredom of the *mythomane*, because Daisy patently did not believe these often hair-raising tales herself, nor did she wholeheartedly expect the recipient to do so.

Nothing was too outrageous to say about people she disregarded or found foolish or absurd; just as nothing was too good to do for those whom she esteemed. Like most genuinely witty commentators on the human condition—and they are few and far between—she had a relentless eye for the silly, the pretentious, or the incongruous in conduct. The world in which she habitually moved provided an ample range of specimens of these.

The make-up of this fascinating character seemed at times that of a great actress who, disdaining the theatre, had taken a wide section of the world to be her stage. Outstanding among her qualities were the gift of serenity, and a species of detachment or restraint. When Daisy Fellowes entered a room, you noticed less her clothes and her jewels—all of which were exquisite and brought her international fame—than her poised and graceful movements and her calm. Here, you immediately felt, was someone who had herself under perfectly coordinated control.

This lifelong self-discipline enabled her to cope with and to conceal the physical pain which she had often to endure towards the end of her life, and to do whatever she was determined to do, in spite of all doctors' warning of imminent danger. Caprice might make her change some elaborately organized plan at the penultimate moment; but whatever the motive it was neither to spare nor to conserve her health. The only concession that she would make latterly was to spend the afternoons lying down; this was not to sleep but to read.

Daisy Fellowes was interested in literature, and, indeed, in all the arts. Her rooms, as the rooms of all remarkable persons always do, reflected facets of her character and mirrored her tastes. One of the most civilized and cosmopolitan denizens of twentieth-century Europe, she was at once strikingly modern, and, at the same time, all too clearly the product of that old French aristocratic tradition which had so intrigued and obsessed Henry James. Indeed with her subtlety, which at times bordered on inscrutability, she might well have been a creation of that great novelist's own mind. Personalities as potent and as perfected as hers are so seldom encountered that they inevitably arouse either a passionate devotion or else suspicion and alarm. Daisy Fellowes reaped a rich harvest of both. But for those who had the good fortune to win her friendship, as well as for those who had the luck merely to see her as an acquaintance, she was, and will always remain, loveable and unique.

EDITOR'S NOTE: James Pope-Hennessy is the author of the amusing, comprehensive, and memorable biography, *Queen Mary*. His new book, *Verandah*, about his outspoken grandfather, the controversial British Colonial governor, Sir John Pope Hennessy, has just been published in the United States by Alfred A. Knopf.

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AUSTRALIA

(Continued from page 142)

ing leaves that are like dark, hardened flakes of rubber. The harsh sun pours down on them and they stand peeled and dry, unable to break the glare, their long curved leaves intensifying the light, reflecting it as it slides off their pointed ends, as from a thousand mirrors, splintering on to the dry ground below—a ground so dry it echoes every step with the sound of cracking twigs. A bottle left in the sun or a cigarette carelessly thrown away is enough to start a blaze that can be seen and smelled miles away.

I do not single out only Western Australia. I remember the wattle, or mimosa, in New South Wales, drifts of it in the drab bush like flashes of sun in a cloudy sky. Mimosa flowers scented the whole air with their powdered sweetness. It was late in the year, they were nearly over and their yellow had become watered and pale, lovely against the salmon trunks of the red gum. For mile upon mile roads run through forests of gum, the interminable bush of Australia. In our northern countries, beech gives place to elm and oak, and the oak in turn to birch and pine. In Australia, the eucalyptus keeps on as species succeeds species—there are over four hundred in all.

Driving north from Sydney one strikes virgin country, rolling away completely uninhabited, sweeping up to the foothills of the Blue Mountains: fold after fold, their contours softened by haze, a darker, softer colour than the sky and much, much bluer. The distances in Australia are always blue. It must be something in the atmosphere. Negotiating this precipitous, heaving world one eventually runs out onto the smooth and wide expanse of Jerry's Plains. Cattle graze in the open fields and parakeets chatter in the bare, bone-like branches of dead gums ringed by early "squatters" to kill them and help clear the land.

The roads are of gravel and corrugated, and must be driven over fast for comfort's sake. This is not always easy, for, every now and again, one comes to a bridge or a ford over what passes for a stream, the bridge sometimes nothing but a few planks. A small white board announces the name of the stream: "MacWilliam's Waters" or "Sandy Bottom" or "Smith's Elbow." Every little creek, every pool, every suggestion of water is named in this dry country, as if by so doing that precious commodity was willed into existence.

The townships that one comes across consist of small gatherings of wooden houses with corrugated-iron roofs. They crowd the road with their false fronts as if frightened, in this loneliness, of missing anything. A garage, a grocery store, a house or two, and perhaps a hotel—a two-storied brick building with a second-storey verandah supported on thin iron columns decorated with much lace work, not unlike the cast iron found in the American "deep South."

We drove these roads on our way to stay with an uncle in his station, or ranch. Approached by a long avenue of jacarandas, the station was a low rambling building of wood surrounded by a deep, screened verandah, painted green. Oranges and tangerines crowded in on the house, scenting its rooms. Candles and paraffin lamps and the crackling flames of an eucalyptus log fire lit us to bed.

The station was practically self-supporting. Chops were grilled over a charcoal fire and we drank billy-can tea. Our dinners were served at six-thirty and called high tea. One night we were given parakeet pie that tasted like pigeon. Roast cockatoo was another dish, dark meat like wild duck, served up with cranberry sauce. We ate only the breast, the legs being too small and short. To us, used to seeing these birds behind bars being offered for sale at exorbitant prices, it came as a surprise to have them served up in a pie—twelve lowries that not long before flashed their purple, violet, and scarlet feathers across the sky. But they and others of their species, the buln-buln, for instance, with their beautiful sap-

phire-blue, turquoise, and green plumage, are as common as sparrows in Australia. One day we came across flocks of the large white cockatoos that had alighted in a cornfield; so thickly were they distributed over the ground that in a country with a harsher climate, we might have taken them for a snow drift.

Substitute oak for eucalyptus and the country around the station, where it was cleared, had the appearance of English parkland. Sheep grazed on rich lucerne, or alfalfa, that rolled away into the distance to gentle mountains packed with clouds.

The merino sheep, imported originally from Spain, have ceased almost to resemble that animal, encased as they are in great heavy swags of wool which hang in cumbersome folds across their fronts. Jersey cows give cream so rich that two turns of the churn is enough to produce pounds of yellow butter. Wheat crops are fantastically abundant. This, at least, is what the country is capable of when it rains.

Of course, there is the reverse side of the medal: dreadful years of drought; years when the countless bores, or windmills, with which the landscape is dotted are quite useless. Their great metal wheels turn clattering in the wind, pumping up the water from the depths of the earth. Incessantly they churn, but the precious liquid they produce is not enough. They water the cattle, the horses, and the station, but not the land, and the cattle die from starvation.

The country is littered with skeletons, the skulls of sheep, their pelts rotted and stamped into the red earth. In some instances the early settlers have over-cleared their ground and erosion has set in. Their timber, all ringed, now stands bare and white on useless ground, the haunt of iguana and snakes that live in the decayed trunks.

The year of my visit, however, there had been rain, and swollen brown waters swirled, eddying between lush banks curtained with weeping willows. Australians don't pollard willows but allow them to grow, and weep at will. They stand in serried ranks, whole avenues of them. It is an impressive sight. Like most importations to this country—like the merino, the rabbit, the prickly pear (imported to feed the cochineal insect), the blackberries, the thistles—they thrive far better than they did in their native climate, becoming pests in some cases. The original willows, the progenitors of these weeping hordes, were brought in tubs from St. Helena by a captain who had been one of the officers guarding Napoleon.

While I was staying with my uncle, I saw my first kangaroo. A neighbouring station owner had arranged a kangaroo hunt. His country was hilly and comparatively well watered and a favourite haunt, it seemed, of Australia's great marsupialia. So numerous were they that the station owner was often obliged to have a drive or shoot, rounding up as many as two hundred at a time, to keep them down. Our encounter with kangaroos was not to be a shoot. Two stockmen had been sent to drive a few down into the valley in which we were to ride.

We hadn't been gone more than half an hour when we met with our first batch of kangaroos, six or seven of them in quick succession, bounding down by a stream bordered with thick grass. They move very swiftly in a series of quick, well-sprung leaps, their front paws or legs folded high on their chests and their tails curved out behind them. These long, unwieldy-looking affairs only touch the ground, acting as a prop, when the kangaroos are in repose; I

(Continued on page 202)

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TRENTON 5, N.J.

AUSTRALIA

(Continued from page 201)

have seen them in the zoo. surveying the world through their long lashes, leaning against their tails as if they were shooting sticks. In motion, though, it is a very different thing—all idea of clumsiness vanishes, they move perfectly balanced, stabbing the earth in regulated paces with their sharp-clawed paws, balanced like a weighted toy on a taut string.

I remember also the penguins on Phillip Island off the coast of Victoria. Phillip Island might be any small island, wind-swept and hilly, with the surf riding up in long breakers. We stayed in a bungalow built on stilts overlooking a sweeping beach of golden and yellow sand. At night our sleep was disturbed by the squeaking grunts of the penguins that made their homes under the floor boards.

The fairy penguins, as this variety is called, are small birds not much bigger than an ordinary duck. They spend their days fishing in the glass-green sea, returning at night to their burrows in the sand dunes. They are very methodical in their habits. and their return to shore has become one of the sights of the coast—buses make special trips out from Melbourne for the occasion.

In a parting of the dunes, up a kind of valley, the penguins make their ascent, always in the same place, punctually every night at half-past eight. A great wave comes curling in under the moon and then flattens out across the smooth sand, leaving behind it a party of penguins.

It's extraordinary how they appear, as if by magic, for there is no sign of them as the water races up over the sand. Very dignified, they stand up and shake themselves, and preen their white shirt fronts as they waddle up the dune. They always arrive in parties and divide up into their different clans as they reach the dunes, marching off over well-worn paths through the long grass.

It takes an hour for the colony to stow itself away in its different nests. as each ocean wave leaves its residue of fish-stuffed penguins.

Then, of course, there are the koalas, and although scarce now, quite a number of them can still be found. Towards the end of the last century a disease called periostitis of the skull swept them off by the million; they are now protected.

They are such phlegmatic little creatures, they hardly seem wild. They feed exclusively on the young shoots of certain kinds of gum, and are always found in these trees, curled up asleep like fluffy balls wedged between forks in the limbs.

Koalas are nocturnal by nature and as soon as dusk falls they blink their boot-button eyes. Fat little arms stretch out and these teddy bears begin the climb to the tops of the trees where all the young shoots are to be found.

Their shape, their tubby little behinds and tufted ears. and their dopey attitude towards life make koalas charmingly endearing and give them the quality of a sawdust-stuffed toy; but, seen at close quarters, they are really rather ugly little animals; it's their noses, I think—small hooked proboscises of black rubber—and their tiny, beady eyes. They cry, I am told, when hurt, whimpering like babies and knuckling their eyes while tears hop off the ends of their poor little noses.

The kookaburra is a big kingfisher with an absurdly top-heavy, domed head, and scissor-like beak—how often have I enjoyed its mocking laugh. But the king of all bird-mimics is the beautiful lyretail. It can imitate most of the calls of other birds in its locality as well as sounds produced by humans. In order to display its repertoire of calls, the lyretail builds "dancing" or "display" mounds, low hillocks about three feet across which it rakes up in damp soil. The duck-billed platypus, the extraordinary aquatic mammal that lays eggs, deserves mention—there is so much that is remarkable in Australia. An island continent completely isolated from all outside influence, it offers a direct heritage from the Stone Age.

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(you can share)

You can use ALL SET at home! Ask your hairdresser for this professional hair spray. It's filtered clear for that clean hair feeling. Available only in beauty salons, it's the leading favorite coast to coast.



Also 14 and 2 ounce sizes.

But what of Australia's cities; Sydney itself, for instance? Few cities have been blessed with so fortunate a situation; it is built around a harbour that reaches as far as the eye can see, broken with promontories and points, peninsulas and bays, and dotted with islands. The view changes incessantly from Sydney's streets which dip and turn, swerve and dip again.

Here and there in Sydney are traces of the Greek Revival, dignified houses that have had the luck to survive the onslaught of progress. They are sandwiched between towering offices, with gardens of palms whose spiked shadows are broken by the delicate traceries of wrought-iron balconies. There are old estates such as Carrara, bow-fronted, shaded by decorative columns, reminiscent of the Carolinas; Carthona, stolidly Tudor; Fiona, stolidly Victorian, and Rosemont, approached up a long sweeping drive planted with banana and deliciosas and great waving clumps of bamboo.

New South Wales was fortunate enough to acquire an excellent architect; a deported convict named Francis Greenway. Between the years 1816 and 1821 he was responsible for a prodigious number of buildings. One wonders how he had time for their supervision; churches, barracks, houses sprang from his pencil like mushrooms in a field. One moment this prim little man was rampaging at the delay of the roofing of his church at Windsor; the next, he was back again in Sydney; the next, again, at Parramatta.

Greenway had to contend with endless petty hindrances bred of jealousy. He forgot at times that he was a convict and angrily admonished "free" contractors. So misused was he that sometimes he was compelled to draw his plans piecemeal upon odd bits of masonry, because, if they were on paper, they were sure to be plagiarized.

His is a sad story. Born in England, Greenway practised as an architect in Bristol. Extravagant and unable to resist buying works of art, he ran into debt. The unfortunate man was tried and sentenced to fourteen years, and was transported to Sydney in 1814.

Because of the shortage of skilled labour in the new colony, it was the habit to grant convict-artisans, accountants, and technicians what is called a "ticket-of-leave," provided, of course, that their conduct warranted it. A "ticket-of-leave" meant that the particular individual was, to a great measure, free. Although not allowed to quit a particular district without permission, he was at liberty to act as if pardoned.

Now, thanks to these artisans, one can spend delightful sun-dappled days exploring the country places within a radius of twenty to thirty miles of Sydney —the early grants developed by Australia's leading families: the Coxes of Mulgoa, the Macarthur-Onslows of Camden Park. Windsor, Richmond, Penrith, Parramatta, Liverpool, Camden—the country between these towns, the towns themselves, abound in charming old houses, churches, and inns.

One wanders in a world of sunlight and shadow, of Doric colonnades shafted with cylinders of golden stone, of circular bays. The bright Australian light falls on worn, stone-flagged floors, and is reflected on plaster ceilings, or on spreading white eaves, and between the columns appear sunlit spaces and pools of grey where the clouds cast shadows on the plains beyond.

EDITOR'S NOTE: Roderick Cameron, a tall, blond , soft-spoken American with an Australian mother, studied in Egypt, England, Switzerland, and Germany. He lives, when he is not travelling, in France. He has written several travel books, most recently, *The Golden Haze* (just published by World), a reconstruction of Captain Cook's travels through the South Pacific. In it gleam his special gifts of travel-writing: a meticulous awareness of the identifying botanical and architectural minutiae of places, a sense of their differences of mood.

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A letter from the man who broke the bank at Monte Carlo



[With 4 ounces of a most amazing beauty preparation]

There's a time in the life of every company president when he is so excited about a new product he wants to make a public statement. Last season I introduced such a product along the French Riviera.

It's Beauty on the Beach.

And it "broke the bank" at Monte Carlo—not at the casino, but at the beach. And it became the rage of every beach from Cannes to St. Tropez. I can't say I was surprised. Our chemists and cosmetologists were asked to develop the finest suntan lotion in the world. And they did. They created a double sun filter that lets in the rays that give the deepest, most golden tan. It blocks out the aging, burning rays, so harmful to a woman's sensitive skin.

Besides its fabulous double filter, Beauty on the Beach has seven of the finest emollients and moisturizers found in the most expensive facial cremes. The special fragrance that so charmingly scents is ours alone. If you could buy it at your perfume shop, it would be $25 the ounce.

Now Beauty on the Beach is on sale in America.

I feel sure it will "break the bank" here too! In fact, I'm staking everything on your liking it so much that I'll refund your $2.75 (that's the price) if you are at all disappointed. And if you like it—you know I'd like to hear about that, too!

Sincerely,

William B. Randall

President, Renauld of France
1290 Avenue of the Americas, New York

(Continued from page 192)

Then, at the age of thirty-four, at long last, he entered Harvard's School of Architecture. "That first day I will never forget. I was older than some of my professors and my fellow students were little children. I knew I couldn't draw and I didn't see how I could keep up. But that feeling only lasted three days. Then I realized maturity had certain advantages."

Mr. Johnson puts it modestly. Actually, from the very beginning he led his class—despite the fact he was in total disagreement with the leadership of the school under Walter Gropius. "By the second year I was doing two designs for every problem—one for myself and one for the school. I still recommend that procedure today to all students."

His doctrinal differences with Dr. Gropius, however, did not in the least affect his enthusiasm for what he calls the "whole forward thrust" of modern architecture. "Of course," he says, "to talk of 'modern architecture' today is meaningless. Everybody is modern. But, in the twenties and thirties, it was definitely something. People were still doing revivalist architecture. It's perhaps an over-simplification to say so but so-called 'modern architecture' is really the first architectural movement in history to derive from painting. Usually it's the other way around—baroque architecture bred baroque painting. But, over-simplification or not, modern architecture derives from Cubism."

As a student he had designed and built his own house in Cambridge—his "Court House" with its glass exterior—one which shows, from the road, nothing but a wall. The wall was promptly called a "spite wall," and Johnson had his first battle with public opinion. Then, in the most unlikely spot imaginable—when he was in the Army serving as a latrine orderly—he designed his first building for somebody else—a barn and tool house for, of course, his family.

Years later, in 1949, but out of his Miesian conception in Cambridge, came his epochal "Glass House"—still his present-day New Canaan, Connecticut, house. When it was finished, once again Mr. Johnson found it necessary to put up a wall—this time a six-foot one to keep out the crowds of curious who would gather on the road up above, and, especially on Sundays, peer down at him. "If Mr. Johnson wants to make a fool of himself," said a letter in the local paper, "why doesn't he do it in some other town?" Mr. Johnson himself added to the consternation by his cryptic comments to those to whom he did show his house. "This is the library, Ma'am," he would say, showing an area of empty space. "You see it's an *American* library—no books." And when he received, from another lady, the inevitable, "It's a nice place but *I* could never live here," he replied firmly, "Madam, *I* haven't asked you to."

Even today, asked how many people have said, "I want one just like it," Mr. Johnson answers simply, "No one." "You see," he explains, "it's not a house. It's just where I live."

At first he had only a tiny kitchen in the middle of the room and no storage closets—"All the things," he says, "that bore me. I just thought we'd have delicious little omelets which I'd be brewing while I talked to my guests." Nonetheless, after one "half weekend," Mr. Johnson repented and hired servants who now do most of the cooking in another house nearby—and then bring the food over.

But to this day one feature of his mono-roomed house, a large statue of two indefinable, mono-bosomed women, is inclined to test the small talk of even people of the best of will. He recalls particularly the visit of a Congregational Minister. "Ah," the minister said, trying not to be too worried about the couple, "Mr. Johnson's parents, I presume."

When he first moved in, Mr. Johnson had no outside lights—and he soon found that darkness gave him the very same closed-in feeling he had built his "house" to avoid. Immediately he set to work conquering the problem. Soon he had both indoor and outdoor lights, both of which can be regulated from a central switch, so that he can sit, of a twilight, continually bringing up the outer lights and dimming the inside ones to give, from sunset to pitch dark, an effect so extraordinarily beautiful it must be seen to be believed—and not, of course, just written about. "The same critics who thought my house was a joke," he said, smiling, "now think it's the only good thing I've ever done."

In the fifteen years which have passed since his "Glass House" until the three new public buildings this spring, Mr. Johnson has been very busy indeed—in every possible architectural direction, from the Kneses Tifereth Israel Synagogue in Port Chester, New York, to the Four Seasons Restaurant on Park Avenue. ("The only person who can't stand it is Clare Boothe Luce," he says. "She won't eat in it because she says the curtain ripples make her nervous.") And not the least extraordinary thing about his triple-header openings in April is the fact that there is no similarity whatever between his three buildings. "If there were a common theme," he says, "like buildings of a University, that would be different. But like all 'modern' architecture—'modern' since the classic modern, in other words, since Mies van der Rohe—I don't think you could tell they were by the same architect. Which could not have

been true, incidentally, in any other time."

To ask Mr. Johnson to name his favourite building is perilous indeed. "The one I'm working on," he will say quickly. But three of his buildings which have won awards are the Roofless Church, at New Harmony, Indiana, the Nuclear Reactor at Rehovoth. Israel. and the Kline Science Tower at Yale. And one with which even he refuses to find much fault—"It came out just *about* right," he says doubtfully—is the jewel-like Dumbarton Oaks Museum built to house the pre-Columbian art collection of the late Robert Woods Bliss.

In recent years, it has become increasingly difficult to persuade Mr. Johnson back to domesticity. ("Architects," Erich Mendelsohn once said, "are remembered by their one-room buildings—temples, churches, theatres.") And only one family in the whole country can today talk of a two-Johnson-house family. They are the Robert Leonhardts. who now own not only the former, famous Manhattan "Guest House" of Mrs. John D. Rockefeller III (where the roofless outdoor part separates the two indoor parts by a pool) but also a cantilevered house on Lloyd's Neck in Long Island where the living room is breathtakingly suspended over a one-hundred-foot cliff. Four of the houses, however, on which he is now working are the Eric Boissonnas house at Cap Bénat, which hangs over a one-hundred-foot drop down to the Mediterranean, the James Geier house in Cincinnati, which was excavated into the slope of a hill so that the grass of the hill goes over the roof of the house and yet the house itself overlooks a lake, the Henry Beck, Jr. "Dallas Palace." which is some two-hundred-thirty-five feet in length ("I let *them*," Mr. Johnson says sternly, "do the upstairs"), and the David Lloyd Kreeger house in Washington, built, again, to house an art collection. ("It's not one of those passports to posterity deals," Mr. Johnson said. "He's got a real eye for art.")

Mr. Johnson, who has no hobbies ("Architecture is my hobby") himself, started buying pictures at an early age, and his office is now crowded with everything from a wild Rauschenberg combine, complete with a real automobile tire, in the outer reception room, to a curious poster painting by Robert Indiana in the inner office that bears the huge inscription, "A DIVORCED MAN HAS NEVER BEEN THE PRESIDENT." Ironically, the painting dates to Stevenson days, but Mr. Johnson is nowadays continually embarrassed by friends who wonder how he can "do that to Nelson." As for the clients who may be put off by his more far-out art ("You're not going to hang something like *that* in *my* house, are you?"), they have been considerably relieved to know that Mr. Johnson is now building his own art gallery—with four tangential cylinders in the centre of each of which will be a column holding a revolving screen by which he can regulate his pictures at will. He is, however, highly doubtful whether it will appeal to the public. "Remember what Breuer said," he told me. "All the public ever sees is the landscaping and the details."

"I am much more successful than I ever dreamed—in money," Mr. Johnson concluded. "But I don't give any more of a damn about money than I do about words. The only real urge is immortality—not sex. Plato had it right—and Freud and Horace had it all wrong. What did Horace say, by the way? Well, it doesn't matter. Monuments last much longer than words. Civilizations are remembered by buildings. There's nothing more important than architecture."



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NEWS BULLETIN

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BEAUTY BULLETIN

Continued from page 197



trical charges as a stripe of apricot dashed at the fold above the eye, or the drawn-on lower eyelashes seen on the cover of this issue of Vogue. . . . For women who have been using their moisturizers faithfully but feel that facial lines are gaining on them, some makers of face preparations are "weighting" their moisturizers with more emollients—one of the big successes of the past few months is: liquid night cream. . . . What could become trendy also is a new face-wash built on the same principle as a liquid surgical scrub that puts the pH factor of the skin into excellent balance and leaves the skin spectacularly soft. Among its appeals is this: since its moisturizing action is built in, it requires no after-moisturizer, no skin lotion. On the other hand, it does prepare the skin beautifully for any further treatment—a night cream, for instance, or a foundation. . . . We liked glazed-up fingernails, still like the butterscotches, the nacré shades, a bright pink, a vivid coral. . . . Finally, we advise this: if you have only thirty seconds to your name to spend to improve your looks, try an instant hair-conditioner. Applied after shampoo, before a set, it improves hair—vividly. . . .

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The cruel chains of poverty

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Life has been hard work and hunger for as long as Stephanie can remember. There is little hope things will ever change. Only nine, she will leave school soon to work full time, trading the promise of a better future for a small amount of extra food now.

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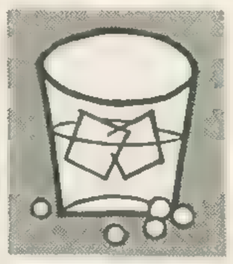
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COOL NIGHT DRIFTS

Long white cotton—touches of colour



JEAN-PHILIPPE SADRON

Long white toga open on both sides and shaded all over with leaves. Worn over its own pale blue nightdress, Empire-tied, and slashed up one side. Both by Virginia Wallace. Toga, about $30, of sheer "shadow" cotton. Nightdress, about $11, of Kodel-and-cotton (Springmaid fabric). Both at Henri Bendel; Joseph Horne. Evins sandals.



Romancy white nightdress with ruffles running around every edge, pink ribbon and tiny pink-and-green flowers around the Empire waist. The V neck dips very low in front and the hem is lifted to just below the knee. By Trillium, of Stevens cotton. About $11. At Altman's; Neiman-Marcus.

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TRAVEL ADVISOR

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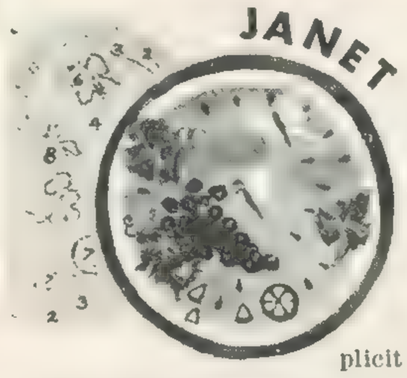
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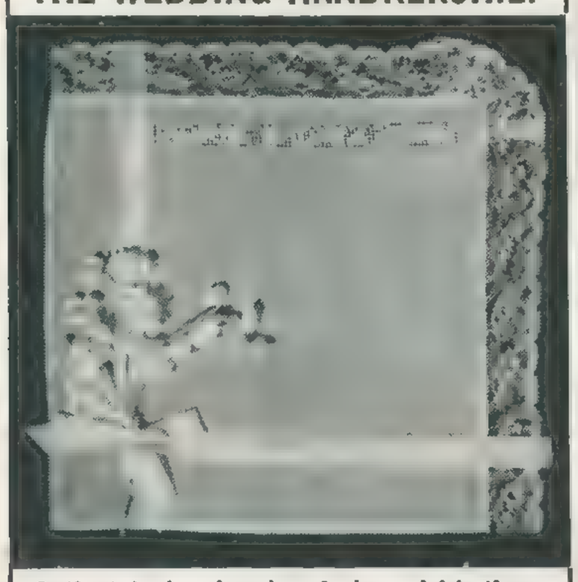


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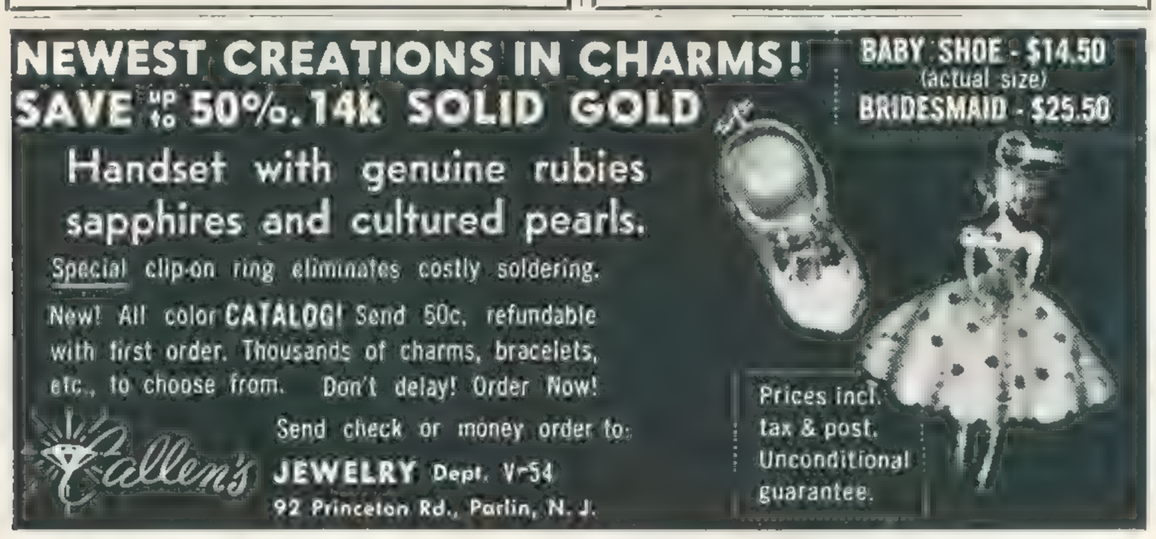
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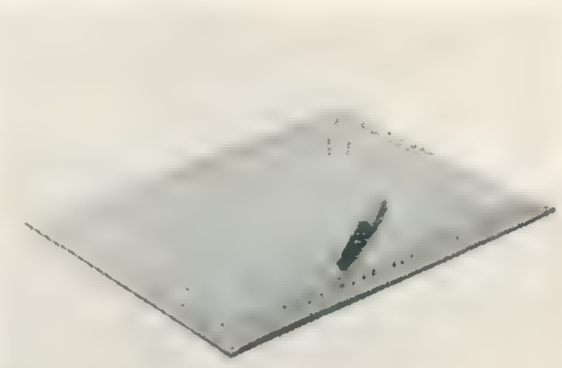
Vogue's SHOP



The ballooned blouson—licorice-and-white heavy cotton cut long on the hip, with a carved out neck framed in wide yellow rickrack; short white shorts of quilted cotton. 8-14. Together, $25. By Ceil Berman. Studio III, Altman's. 361 Fifth Ave., N.Y. 16.



Fresh country eggs, about seventeen of them, in a tall blue bowl—painted on a slab of old wood, charming on a kitchen wall. Approx. 9" x 13½". $30 ppd. By Maness. Noisy Oyster, 960 Lexington Ave., N.Y. 21.



Desk pad of soft yellow Moroccan sheepskin, tooled in 22-k. gold. Also red; green; black; white. Specify three initials. 10" x 14", $10; 12" x 16", $12.50; ppd., tax inc. Copley's Luggage, 1126 Sixth Ave., N.Y. 18.



Pale yellow in a very thin, very pretty Empire-waisted cotton nightdress—string straps, lace inset and ruching around the bosom and hem. Also pale blue. Made in Australia. 32-36; $32. By Lotus Elizabeth Arden, 691 Fifth Ave., N.Y. 22.

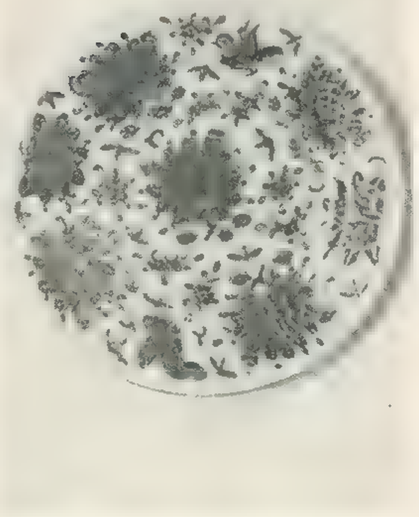
HOUND



JEAN-PHILIPPE SADRON

The shirt as an evening wrap—pale grass-green organdie striped with Valenciennes lace; matching softly pleated dress with a straight-across décolletage, thin straps. Lined in China silk. Also black; pale colours. 6-12; $160 ppd. By Enid Morris. The Needlecraft, 1743 Boardwalk, Atlantic City, New Jersey.

China plates hand-painted by Chinese refugee artists in Hong Kong—with a delicate emerald bird design and golden rims. 9″ luncheon plates, $24 doz.; 10″ buffet, $29.50 doz.; with approx. $5 duty payable on delivery. Marco Polo Treasures, 15 Cooper Road, Hong Kong.



Fragrant pink mushrooms to stash in a drawer—three cotton sachets with orange markings and the scent of wild flowers. About 3″ high. Three for $4.98. From Boutique Unique, 210 W. 16th St., N.Y. 11.





Starchy white ruffles framing the face—and curved around every edge of a sleeveless white cotton piqué overblouse; great with narrow yellow pants. Also black. 8-16; $25. By Azalea. At Saks Fifth Avenue, 611 Fifth Ave., N.Y. 22.

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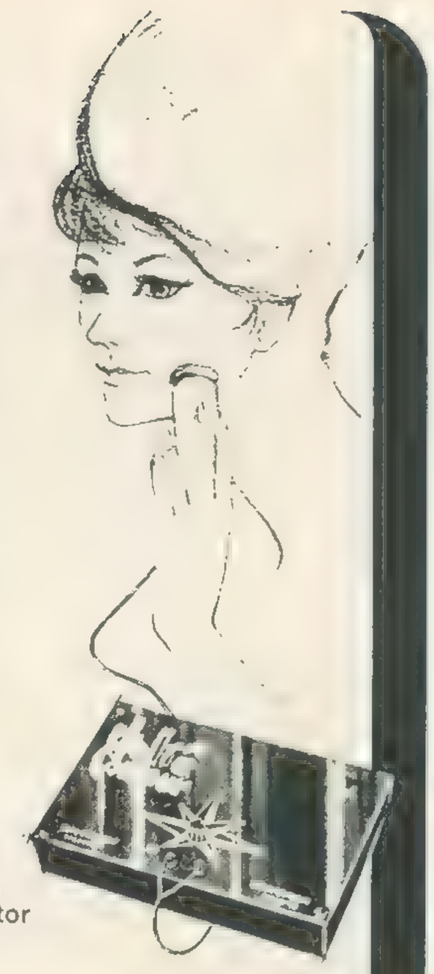
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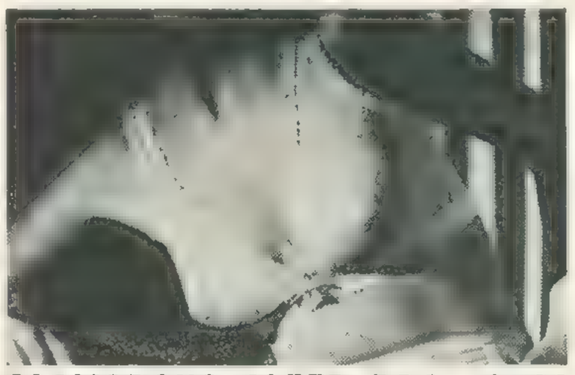
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Vogue's SHOP



From France, where all the bikini-action began—a printed version in brown glazed cotton with pink roses; filmy cover-up in matching print. Also multi-blue print. 8-16; $40 ppd. Countess Imi, 667 Madison Ave., N.Y. 21.



JEAN-PHILIPPE SADRON

Flowers for breakfast—white Limoges coffeepot, dressed up in nasturtiums. Hand-painted, with a wooden handle that is removable for cleaning. Approx. 8½" high. $32. From Soupçon, 147 E. 70th St., N.Y. 21.



Short cut for the suntanned, leggy look—over-the-knee shift of heavy natural linen embroidered with wild flowers and edged in fresh-green grosgrain ribbon. Hemstitched at sleeves and hem. Made by hand in Rome. 8-12; $75 ppd. Eleganza, 61 Main Street, Milburn, New Jersey.

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HOUND



At-home dress in carved white petit-point piqué, bright with field flowers. Princesse-shaped with a low round neck, lifted waist. 8-16; $26 ppd. By Robert Rosenfeld. Blackton's, 398 Fifth Ave., New York 18, N.Y.



Tree of felt flowers—lavender-and-blue—appliquéd on a white felt throw pillow edged in periwinkle blue. Handmade; approx. 11" square. Dacron floss filling. $12.50 ppd. Jean Sheard, Box 197, Ridgewood, N.J.



Blouse and skirt idea for the small, smart spenders—sleeveless white cotton piqué top buttoned in back; wraparound skirt in bright blue with tiny white polka dots. Skirt of cotton and Vycron. 7-12; $13 the set. By Susan Wilk. From Henri Bendel, 10 W. 57th St., N.Y. 19.



Blooming elephant from India—of natural terra cotta filled with fake red and coral geraniums, glossy brown leaves. Approx. 11" tall without flowers, $40; $75 with flowers, express collect. Jansen Shop, 42 E. 57th St., N.Y. 22.

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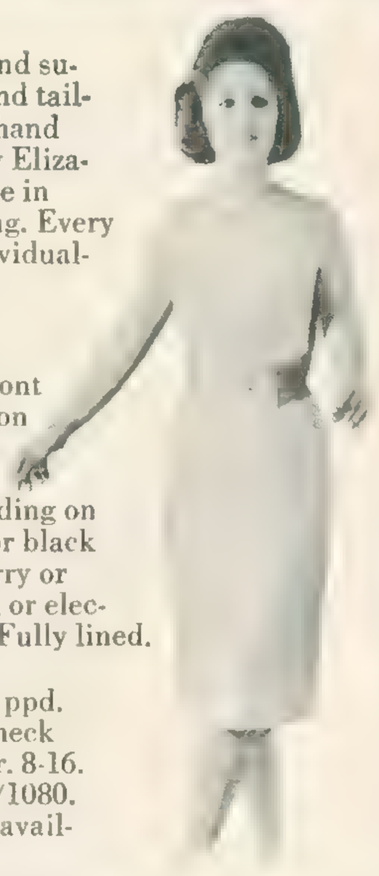
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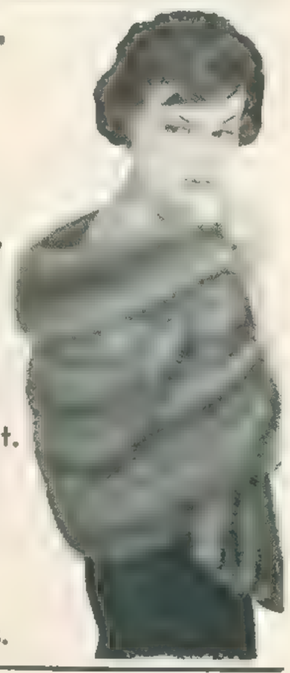
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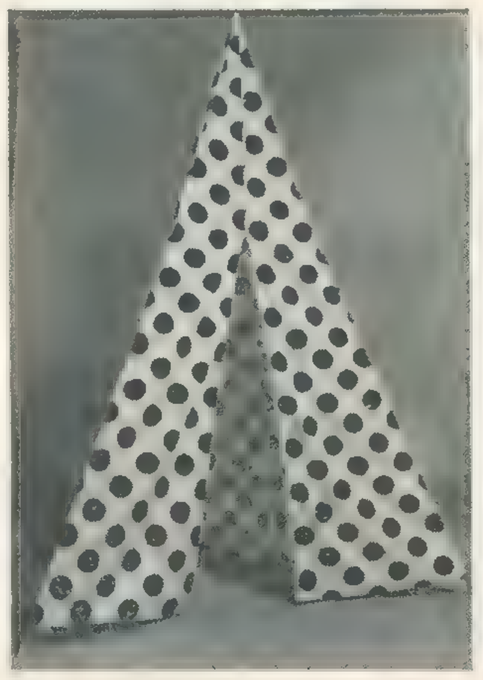
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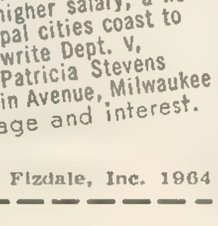
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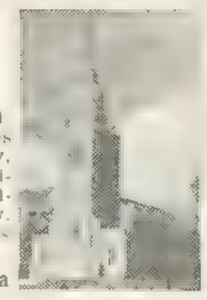
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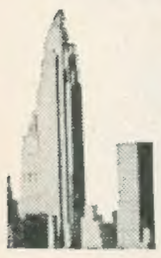
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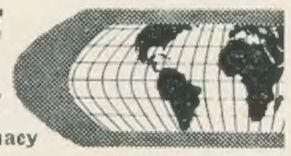
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(Continued from pages 134-135; other views, yardages, details)



6211

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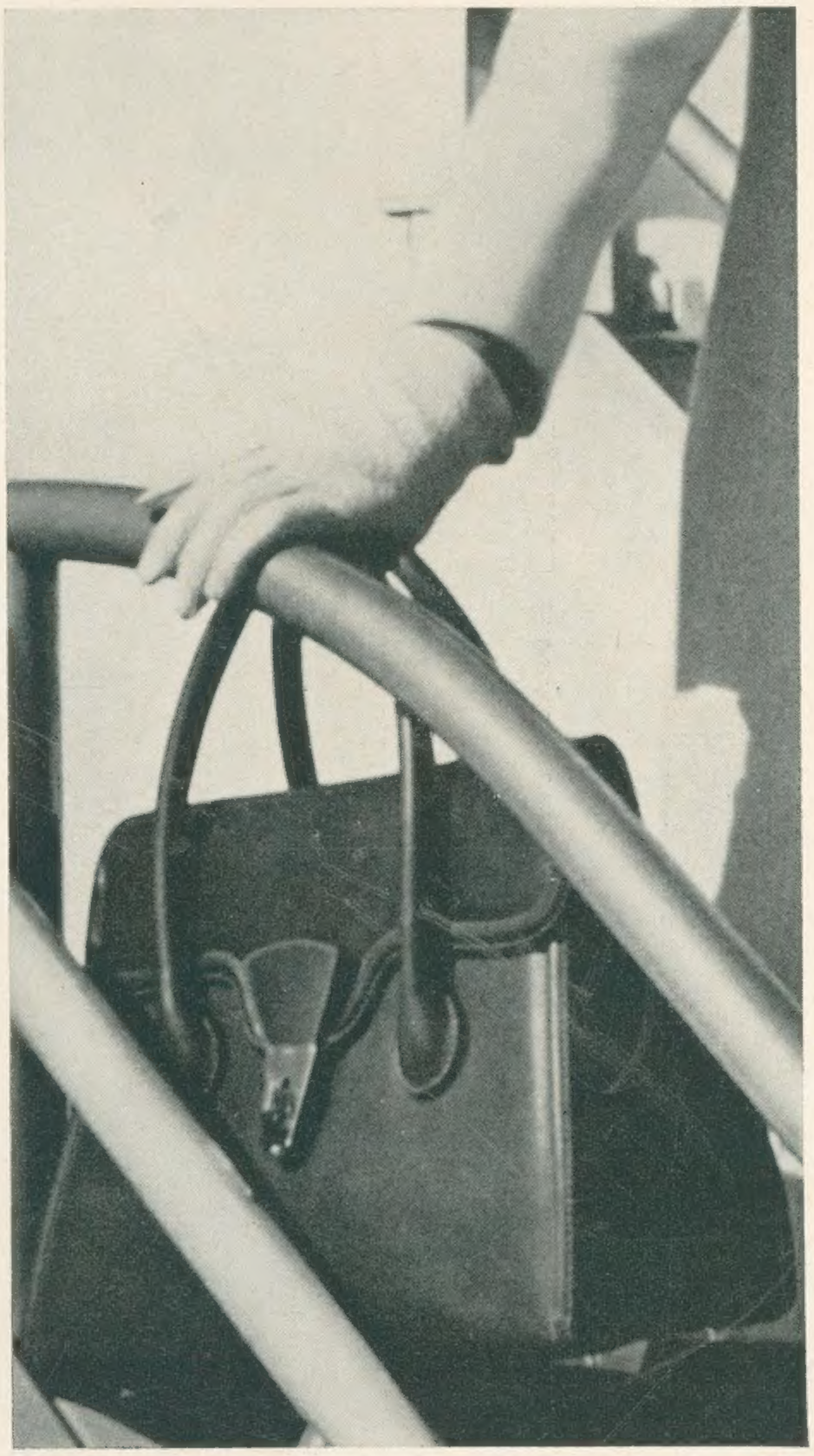


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